

Edited by A. WALTER KRAMER
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BRUNO WALTER TO SHARE BATON OF PHILHARMONIC

Noted German Conductor to Appear During Seven Weeks Next Season—Kleiber to Open Series—Toscanini as General Musical Director of Orchestra, Will Again Conduct Two Periods of Eight Weeks Each

THE New York Philharmonic-Symphony has engaged Bruno Walter as guest conductor for seven weeks of the coming season. Mr. Walter will appear in twenty-seven concerts, between Jan. 14 and Feb. 28 next. He will also conduct the orchestra in Philadelphia, Baltimore and Washington.

As previously announced, the first six weeks of the season will be conducted by Erich Kleiber. Arturo Toscanini, as general musical director, will conduct for two periods of eight weeks each.

Mr. Walter, who visited the United States as guest conductor of the New York Symphony during the seasons 1923-24 and 1924-25, is one of the most gifted and versatile European conductors. He has had equal prominence in the symphonic and operatic fields, and is at the present time conductor of the Leipzig Gewandhaus Orchestra.

Conductor's Notable Career

Born Sept. 15, 1876, in Berlin, he studied at the Stern Conservatory under Ehrlich, Bussler and Radecke. His professional career began at the age of seventeen, when he accepted a position as coach at the Stadttheater in Cologne, where he later conducted opera. He also served as conductor in the opera houses of Hamburg, Breslau, Pressburg and Riga.

In 1901, at the invitation of Gustav Mahler, he went to Vienna as first conductor of the Royal Opera, and remained there for eleven years. From 1913 to 1922 he was general music director of the Munich Opera, where he succeeded Felix Mottl. From 1925 to 1929 he was chief conductor of the Municipal Opera in Berlin.

In London he has conducted the German repertoire of the Covent Garden opera season for several years. He has also appeared regularly as conductor at the festivals at Salzburg during the last few Summers, and has conducted an annual symphonic series in Berlin, appearing also as conductor of a few orchestral concerts each year in Vienna.

Blue Law Stops London Concert

LONDON, March 1.—The old Sunday Observance Act of 1785, upheld in a recent High Court decision, threatens to bar all Sunday concerts in England. A recent London Symphony concert, under Mengelberg, was cancelled. The decision has roused widespread protest by musicians, and Parliamentary relief has been sought.

Bruno Walter Engaged for New York



Photo by V. Gudenberg, Berlin. Courtesy of Terramare

Bruno Walter, Shown Here Conducting a German Symphony Orchestra, Will Return to New York as Philharmonic-Symphony Guest Conductor. He Was Heard Last in This City as Leader of the New York Symphony in 1923-1924 and 1924-1925 Although He Has Conducted Since in California

"Schwanda" for Metropolitan Next Season

Novelties for 1931-2 Also to Include Howard Hanson's "Merry Mount"—Possible Revivals Are Offenbach's "Belle Hélène," Original Version of "Boris"; "Lakmé," and "Tannhäuser"

[By cable to MUSICAL AMERICA]

VIENNA, March 8.—The outstanding operatic success of the last two seasons, Jaromir Weinberger's folk opera, "Schwanda, the Bag-Pipe Player," has been accepted for American production by the Metropolitan Opera Company for the coming season. It is said that the work will be Mr. Gatti-Casazza's first novelty of the 1931-32 season.

"Schwanda" has been heard in practically all the important opera houses in Germany and Austria during the last two seasons. The young composer's new opera, "Die geliebte Stimme (The Beloved Voice)," the German premiere of which was delayed last Fall owing to the anti-German demonstrations in Prague, was scheduled for a first hearing at the Munich Opera on Feb. 28.

Other Novelties Promised

In addition to the Czech novelty, the Metropolitan next season will give the world-premiere of "Merry Mount," an opera by Howard Hanson, on a libretto by Richard Stokes, the second American work which it has commissioned.

The revivals, according to report, will include Offenbach's operetta, "La Belle Hélène," to be made into "grand" opera as was done this season with von Suppe's "Boccaccio"; the original version of Moussorgsky's "Boris Godou-

noff," without the Rimsky-Korsakoff orchestration; Wagner's "Tannhäuser," and possibly Delibes's "Lakmé," which would provide a role for Lily Pons. Maria Jeritza, it is said, will be the Helen of the Offenbach work and Ezio Pinza the Boris of Moussorgsky's.

A Polka and Fugue from "Schwanda" were played last October by Erich Kleiber, of the Berlin State Opera, during his visit as guest conductor of the New York Philharmonic-Symphony. Weinberger is thirty-five years old and spent some time at Ithaca, N. Y., as professor of composition about eight years ago.

Americans Commissioned

Hanson, who is completing the score of "Merry Mount," is head of the Conservatory in the Eastman School at Rochester and is well known as a composer of symphonic works. Stokes, who has based the libretto on a short story of Hawthorne depicting Puritan New England, was until last year music critic of the *Evening World*.

Senate Approves "Banner" as National Anthem

WASHINGTON, March 5.—The Senate on March 3 passed the bill authorizing "The Star-Spangled Banner" as the national anthem. The measure was subsequently sent to the White House for the President's signature.

The bill was approved without debate. Senator Millard E. Tydings, of Maryland, Democrat, it is reported, persuaded several senators to withdraw objections which had prevented passage of the measure.

DOBROWEN NAMED PERMANENT LEADER IN SAN FRANCISCO

Russian Conductor Engaged by Symphony for Four Seasons—Cameron to Return Next Winter as Guest — Conductors for Summer Series of Orchestra to Include Harty, Dohnanyi, Monteux, Damrosch and Rodzinski

SAN FRANCISCO, March 5.—Important announcements concerning the future of orchestral music in San Francisco were made recently. The first of these was the announcement on Feb. 14 by the Musical Association that Issay Dobrowen, Russian conductor, who is appearing as guest during the second half of this season, has been engaged as regular conductor of the San Francisco Symphony for a four years' term. At the same time it was announced that Basil Cameron, British conductor, who led the Symphony during the first half of the season, will again fill the post of guest during a similar period next season. Both musicians have made an excellent impression in their American debuts this season, and their return will be welcomed.

The Summer Symphony Association has announced the engagement of five leaders of international reputation for the series next Summer in the Municipal Auditorium here and at Hillsborough. The conductors are Sir Hamilton Harty, Ernst von Dohnanyi, Pierre Monteux, Walter Damrosch and Artur Rodzinski.

Unusual interest centres in the engagement of Sir Hamilton Harty, conductor of the famous Hallé Orchestra of Manchester, England. This will be the noted British leader's first visit to the United States. Mr. Dohnanyi, formerly leader of the New York State Symphony and now conductor of the Budapest Philharmonic, will also make his San Francisco debut.

"Petrouchka" in Local Premiere

Mr. Dobrowen gave the first San Francisco performances of a suite from Stravinsky's "Petrouchka" on Feb. 20 and 22. The work deserved a better reception than it received. Diligent rehearsing was evident in the general excellence of the performance. Mr. Dobrowen brought out all the delicious humor, the emotional turmoil and Slavic folk-color which Stravinsky incorporated in this musical fantasy. The program also included Berlioz's "Benvenuto Cellini" Overture, given an impassioned reading, and Beethoven's First Symphony, which was admirably played, especially the Andante and Menuetto.

The Sunday "popular" concert by the Symphony, on the day after the Musical Association's announcement of Mr. Dobrowen's appointment, included

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SYMPHONY BY HILL GIVEN PREMIERE BY KOUSSEVITZKY

New American Work Makes Favorable Impression in Premiere — Heifetz Is Soloist — Concerts by Cleveland Orchestra and People's Symphony and Recitals by Noted Artists Are Features of Span

BOSTON, March 5.—The outstanding event of the last fortnight in Boston was the pair of Boston Symphony concerts of Feb. 27 and 28, at which Jascha Heifetz played Beethoven's Violin Concerto and Dr. Koussevitzky gave a first performance of Edward Burlingame Hill's Symphony No. 2, in C Major.

Professor Hill's symphony is in four movements. The first and last are in sonata-form, the second is a Scherzo with rather extended trio, and the penultimate Maestoso section develops two contrasting themes. The second theme of the last movement approaches the character of a waltz. The harmonies are mostly of the accepted type. The scoring is for the usual large orchestra of the present day with considerable use of the piano as orchestral voice.

The handling is always firm and sure and there are many felicities of orchestral combination. As a whole, the symphony will easily stand comparison with the best of contemporary European composition.

The playing of Mr. Heifetz was an unalloyed joy to those who heard him, a complete realization of classic serenity and poise which is not often experienced. The other numbers on the program were the Prelude to the second act of Chabrier's "Gwendoline," beautifully played, and the Overture to Beethoven's "Egmont."

Stravinsky Symphony Repeated

The concerts of the previous week (Feb. 20-21) brought Handel's Concerto Grosso for String Orchestra, No. 6, in G Minor; a repetition of Stravinsky's new "Symphonie de Psalms," and Berlioz's "Symphonie Fantastique," which had its first performance slightly over a hundred years ago, on Dec. 5, 1830. The new period of rehearsal added to the expressiveness and to the certainty of performance of Stravinsky's work. A second hearing renewed and heightened the impressions of the first. In such a performance as Dr. Koussevitzky's, one was surprised at the freshness and the modernity of Berlioz's conception and orchestral treatment.

The Symphony, in its concert on Feb. 16, played Stravinsky's Capriccio, Elgar's Introduction and Allegro for strings, Strauss's "Sinfonia Domestica"; on Feb. 19, at Cambridge, gave the Handel Concerto Grosso, Stravinsky's Capriccio and Beethoven's Third Symphony; and on Feb. 24, Sibelius's "Finlandia" and Seventh Symphony, and Tchaikovsky's Fourth Symphony.

Cleveland Orchestra in Visit

The Cleveland Orchestra under Nikolai Sokoloff, on Feb. 16 in Alumnae Hall, Wellesley, played Brahms's First Symphony, an entr'acte from Mous-

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Muck's Resignation at Bayreuth Explained in Letter by Conductor

BERLIN, March 1.—Dr. Karl Muck's resignation as conductor at Bayreuth, a post which he has held for many years, created so much discussion in musical circles that the veteran conductor, now over seventy, recently authorized the publication in the local press of a letter which he wrote last Autumn to Frau Winifred Wagner, head of the Bayreuth Festival.

The letter, which attributes his resignation to advancing age, reads as follows:

"Dear and Honored Frau Winifred:

"After mature deliberation I have come to the firm and irrevocable resolution to regard my activities in Bayreuth as ended. In 1908 I gave Frau Cosima Wagner my word to help Siegfried with the Bayreuth work as long as it was possible to me. I have kept this word as far as lay in my power. I have kept my word not only because I pledged it to Frau Cosima, but because I felt myself bound to Siegfried by ties of true friendship. Through years of labor in a common cause, Siegfried and the work at Bayreuth remained before my eyes—despite every change of time and place—as a firm, invariable idea, to which my artistic conscience and the highest sense of duty always recalled me.

"Now a cruel fate has torn Siegfried from his work. Bayreuth has lost its leader. The work must be advanced anew, new forces must be put in control; and it must be upon young shoulders that the overwhelming burdens and responsibilities can be laid. For this sort of wheelwork I no longer am fit—I, whose artistic standpoint and convictions, so far as



Sammet, Bayreuth

The Above Photograph Shows Dr. Karl Muck, Outside Villa Wahnfried in Bayreuth Last Summer

Bayreuth is concerned, stem from the preceding century. I feel convinced that you will understand and appreciate the reasons that move me. It is self-evident that I shall always stand at your disposal, should you perhaps require my advice at any future time. In true friendship

"Your Old
KARL MUCK."

VESTAL BILL HAS FAVORABLE REPORT

Copyright Measure Is Approved by Senate Committee

The Senate Patents Committee ordered a favorable report on the Vestal copyright bill on Feb. 18, but the measure had not come up for a vote when the session of Congress closed.

Senator Dill, Democrat, of Washington, who objected to the "automatic copyright" provisions of the original bill, succeeded in having the committee insert an amendment to the House bill to provide that no damages for infringement may be collected unless the copyright owner has gone through the formalities of registration and notice which are required under the law now in force.

Another committee amendment provided that a copyright shall extend for a flat 70-year period instead of for 50 years after the death of the author.

Other amendments were to restore the provisions of the present law that all assignments of copyright must be recorded and to permit use of quotations from copyright material over the radio, in book reviews or in newspapers, provided credit is given and reproduction is not specifically prohibited.

ANNOUNCE PROGRAMS FOR 1931 COOLIDGE FESTIVAL

American Debut of Madrigal Choir from Stuttgart to Be Feature

WASHINGTON, March 5.—The next festival of chamber music under the auspices of the Elizabeth Sprague Coolidge Foundation at the Library of Congress will be given on April 23-25.

On Thursday evening, April 23, a program of organ and chamber music with stage action will be given under Irene Lewisohn's direction.

On Friday morning the soloists will be Nina Koshetz, soprano, and Miguel Llobet, Spanish guitarist.

On Friday evening, Ossip Gabrilowitsch will conduct a chamber orchestra program.

On Saturday morning the Brosa Quartet will play a new string quartet by Serge Prokofieff for the first time anywhere, and on Saturday evening Dr. Hugo Holle's madrigal singers of Stuttgart will make their American debut.

Fleta Ordered to Pay Metropolitan \$11,500

Miguel Fleta, Spanish tenor, who was a member of the Metropolitan Opera Company from 1923 to 1925, has been ordered by a Madrid court to pay the company \$11,500 as indemnity for breach of contract. The amount was reduced from a previous assessment of \$19,800.

ANNOUNCE AWARDS FOR YOUNG ARTISTS

Additional Prizes Offered to Federation Winners of 1931

The president of the National Federation of Music Clubs, Mrs. Elmer James Ottaway, has announced further details of the Federation Young Artists' Contests prizes and scholarships.

As previously announced, \$6,000 in prizes is offered to the national winners in piano, violin, 'cello, organ and men's and women's voices. In addition Dema E. Harshbarger will give a \$1,000 women's opera voice prize. The winner also will be given an audition by both the Chicago and Civic Opera companies, a New York debut under professional management, and a scholarship with the American Opera Company.

Nicholas Roerich has offered to the National Federation 'cello winner one season's training beginning October, 1931, at the Master Institute followed by a New York recital at Roerich Hall.

The National Orchestral Association, Franklin Robinson, director, has shown its interest in the development of American conductors by offering scholarships to the winners in violin and 'cello in every state contest.

Mme. Anna Ziegler has offered to the best man and woman singer in the Liberty District (comprising New York, New Jersey, Pennsylvania and Delaware) scholarships for foundational musical training and stage art in the School of Musicianship for Singers, New York.

The following have selected the required numbers for the nation-wide contests: violin, Albert Spalding; voice, Mme. Louise Homer; piano, Ossip Gabrilowitsch; 'cello, Felix Salmond; organ, Wallace Goodrich.

The state contests will take place in April, the district contests in May, and the final auditions at San Francisco during the Biennial Convention of the National Federation of Music Clubs, June 20 to 27. Among the speakers and adjudicators will be Mme. Olga Samaroff, Nikolai Sokoloff and Walter Damrosch.

Application for entrance in the contest should be made immediately to the national executive contest chairman, Mrs. Arthur Holmes Morse, 263 McGregor Avenue, Cincinnati, Ohio.

Operas by Wolf-Ferrari and Ysaye Have European Premieres

As MUSICAL AMERICA went to press, cable dispatches from Europe reported the world-premieres of Ermanno Wolf-Ferrari's new opera, "La Vedova Scaltra," based on a Goldoni story, which was given at the Royal Opera in Rome, and of Eugen Ysaye's one-act opera "Peter the Miner" at the Liège Opera, both on the evening of March 5.

Gino Marinuzzi conducted the former opera, which had an auspicious premiere. The Ysaye work was given in the presence of the King and Queen of Belgium, who made a special journey to Liège to attend the premiere. Ysaye, who underwent the amputation of a leg some time ago, was not able to be present, but listened in to the music and spoke a greeting by radio to the audience from his home in Brussels.

Melba's Career a Long Succession of Triumphs

Australian Diva, Whose Voice Is Recalled as Unique Among Great Voices, Won Highest Fame in Spite of Early Opposition from Family and Late Beginning—Was Queen of Song in an Era of Great Singers

By JOHN ALAN HAUGHTON

NELLIE MELBA, the most widely celebrated coloratura soprano of the closing decade of the Nineteenth Century and the opening one of the Twentieth Century, died in St. Vincent's Hospital, Sydney, Australia, after a few weeks' illness of an obscure malady which she contracted a year ago in Egypt and which baffled the skill of her physicians. She was in her seventieth year.

The position occupied by Melba during her prime was that of an acknowledged queen of song. It was an age of great singers, great sopranos especially. Contemporaneous with her were the Americans, Emma Eames and Lillian Nordica, also Emma Calvé and Marcella Sembrich, all sopranos, yet she was unique among them.

The voice itself was one of crystalline purity and extraordinary evenness from bottom to top. She quickly rose to the pinnacle of her profession, once she found in Mathilde Marchesi a teacher whose method suited her voice, which was to a degree "naturally placed." That it was capable of expressing the greatest gamut of emotion cannot be said and her singing of songs which required varied tone color and temperamental expression left something to be desired. One remembers it as having been larger in volume and lighter in color than the beautifully used voice of Mme. Sembrich. It had a less characteristic quality than that of Mme. Eames. Unlike Mme. Nordica and Mme. Calvé, who started their careers as coloratura sopranos, but developed into dramatic sopranos, Melba remained a coloratura to the end of her days, although she was very successful as Mimi and Desdemona, neither of which has any coloratura passages, though neither is a really dramatic role.

Did Little Regular Practice

Again, unlike most great singers, Melba did not permit her voice to rule her completely. She once told the writer that she never did any lengthy, systematic practice—just a few scales and trills to keep it "oiled." She also said that she followed no set regimen with respect to eating on the days she sang. "I eat sensibly at all times," she said, "therefore, I see no reason for making any change!"

In spite of limitations with respect to dramatic instinct, the voice of Melba had an empyrean quality that lifted its hearers out of themselves. There is no voice of the present day that remotely approaches it.

Helen Porter Mitchell, to give the singer her correct maiden name, was born at "Doonside," Richmond, near Melbourne, May 19, 1861. Both her father and mother, the latter of whom died when she was a child, were musi-



"Doonside" at Richmond near Melbourne, Australia, the Birthplace of Helen Porter Mitchell, Whom the World Knew Later as "Melba"



Dupont, Brussels

Melba in Two of Her Most Significant Roles. Left, as Ophélie in Ambroise Thomas's "Hamlet," in Which She Made Her Paris Debut, and as Marguerite in "Faust," in Which She Was Popular Throughout Her Career



Dupont, New York

cally cultivated, though her father's Scotch Presbyterian principles made him frown upon music as anything more than part of religious worship or home diversion.

Made Appearance as Child

Nellie's musical leanings began at an early age, and she picked out tunes on the harmonium in her father's home almost as soon as she learned to talk. Her first public appearance was in a charity concert arranged by her aunts in the Melbourne Town Hall. The infant prima-donna sang "Shells of the Ocean" with such effect that an encore was demanded and she responded with "Comin' Through the Rye."

Later she was sent to the Presbyterian Ladies' College in Melbourne, and there her first systematic musical instruction began under Mme. Christian, who later entered a convent. Her singing was not encouraged, but she was taught piano and organ and theory.

From the time she was a small child, she seems to have had a natural trill, and her young friends used to say: "Nellie, make that funny noise in your throat." This incident was used by

George Moore in his novel "Evelyn Innes," as was another which will be mentioned later on. She also cultivated whistling to a point of virtuosity, and to this she ascribed her unusual breath control when she became a singer. It is said she utilized this ability when learning new roles, thus saving her voice.

Passing from the hands of Mme. Christian, Nellie began studying with a Signor Cecchi. She had such faith in her own ability as a singer that she arranged a charity concert in the drawing room at Doonside. Although she was singing in church, a public appearance in concert, even in a drawing room, was against her father's principles, so, as fast as his daughter invited people to come, he requested them to stay away. When the hour of the concert arrived, only two persons applied for admission, but the singer went through her entire program as though singing before the largest audience in the world. On another occasion when she was to appear at a concert in Sorrento, a seaside resort, to pay for a new cemetery wall in the town, the money for preliminary expenses was



A Favorite Studio Portrait of Melba Taken in Her Mid-Career

used up and none was left for bill posting. Nellie waited until nightfall, and then, armed with a bucket of paste, brush and posters, went about the town doing her own bill-sticking.

Marries Irish Planter

When barely twenty-one, on Dec. 22, 1882, Nellie married Charles Nesbit Armstrong, the son of an Irish baronet, in Brisbane. Mr. Armstrong was a sugar planter. It is said that her father was in favor of the match, hoping that her singing aspirations would thus easily be disposed of. Such was not the case, however, as Nellie continued her lessons with Signor Cecchi for a while and later with Mme. Charbonnet Kellermann, mother of Annetto Kellermann, the swimmer. About this time she sang and played piano numbers at the Government House, and the Marchioness of Normanby, wife of the Governor of Victoria, said to her: "My child, you play the piano beautifully, but the time will come when you will forsake the piano for your voice." Melba is said to have regarded this statement as the turning point of her career.

On May 17, 1885, Mrs. Armstrong sang at a benefit concert of pupils of Signor Cecchi in aid of some indigent musician. This led to an engagement by a local impresario for a series of concerts, four a week at ten pounds, or about fifty dollars a week. She was quite satisfied with this arrangement. It is interesting to note, however, that on her return to Australia some seventeen years later, this same impresario had to pay her 2350 pounds, or about \$11,750, for a single concert. The same year she sang in the "Messiah" in the Town Hall in Sydney and convinced her father of her capabilities.

Leaves Australia for Europe

The following year Mr. Mitchell was appointed Commissioner to the Indian and Colonial Exhibition in London, and he invited his daughter and her husband and their infant son to go to London with him.

In spite of her high hopes, Mrs. Armstrong failed to make any impression on London. Sir Hubert Parry would not even give her an audition. Sir Arthur Sullivan, after hearing her sing, said that if she would study he

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Rome Hears New Opera by Persico and Concert Novelties

Italian Taste, as Shown in Programs of Royal Opera and the Augusteo Orchestra, Remains Conservative—Noted Visiting Conductors Heard in Symphonic Programs—Hanson Leads Concert Including American Works—Novelties by Malipiero and Respighi Presented

By LUIGI COLACICCHI

ROME, Feb. 13.—Two noted institutions, the Teatro Reale dell' Opera and the Augusteo, give Rome the Italian musical primacy. Each of them has a public of its own, more or less enthusiastic and sophisticated; but both publics are scarcely interested in novelties, since nobody believes in the birth of the new genius (as if a genius could be born once a year). Therefore, so far in the current season, the most successful performances at the Opera and Augusteo have been those of works belonging to the traditional repertoire, just as was the case before the war; so that one could almost find no evolution in the taste of the public, despite the numerous experiences which have enriched music—at least orchestral music—in these last twenty years.

It can be said that Verdi for the opera and Beethoven for symphonic music still are the most unanimously beloved artists. In fact the representations of "Aida" and "Ballo in maschera" at the Royal Opera, under Gabriele Santini, and even without the most celebrated stars of the Italian stage, were quite favorably welcomed, while the same favor was obtained by Beethoven in the different interpretations of Willem Mengelberg (Fifth and Sixth Symphonies), Sergio Failoni (also the Fifth and Sixth), and Ferruccio Caluso (the Second). Last but not least, Yehudi Menuhin, the *enfant prodige*, offered an astonishing reproduction of the Violin Concerto of that composer.

After Verdi and Beethoven, the preferences of the Italian audiences go chiefly to Puccini and Strauss. This is proved by the success of "Manon," which opened the season at the Reale under Gino Marinuzzi, and of some of Strauss's most popular poems, which thrilled the Augusteo concertgoers. Notable was the brilliant performance of "Thus Spake Zarathustra" by Otto Klemperer.

To complete the outline of present-day Italian sympathies, one may add Wagner (a superb performance of "Götterdämmerung" was presented by Marinuzzi at the Opera) with some other composers of the German romantic school, and the modernistic Debussy, Stravinsky, Ravel, Respighi, Casella and Pizzetti. Of course, not the whole output of the latter composers is accepted by the public.

Small Public for Novelties

Certainly in Rome also there are aristocratic minorities, which are perhaps the nuclei of the future majorities. Unlike the traditionalists, to these novelty-lovers nothing is new enough. They would like all the concerts to be made up of novelties, and they, as

well as the traditionalists, are represented in official criticism. The consequence of this contrasting situation is a wholesome balance between new and old music, so that almost no concerts lack interest, and the Opera also has its list of new works.

One of the most important of these operatic novelties has just been represented: "La bisbetica domata" (The Taming of the Shrew), by the young Neapolitan composer, Mario Persico, to a libretto from Shakespeare by Arturo Rossato. It is rather fragmentary music, which clearly underlines each word and motion of the actors, each aspect of the action, somehow enriching the plasticity of the comedy on the stage. But in this way the opera renounces every effect deriving from the logical and continual synthesis of the verbal and musical discourse. For Persico's descriptive style seldom creates that sonorous atmosphere which gives to the action and persons an adequate musical meaning. On the other



The Setting for the Third Act of Persico's New Opera, Representing the House of Petruchio, Designed by Pieretto-Bianco, the Celebrated Venetian Painter, Now Living in Rome

hand, one has to be satisfied with this system, as the few melodic parts of the "Bisbetica" are the weakest, on account of the quality of his lyrics. Anyhow the humor of the comedy is completely respected, so that the latter proceeds with a vivacity which sometimes reminds us of certain scenes in Verdi's "Falstaff."

Another novelty at the Reale was a ballet by Franco Casavola, "Castello nel bosco" (The Castle in the Woods) of which the choreographic realization was specially criticized.

Hanson Leads American Works

Among the novelties presented at the Augusteo, I must first report on the works of two young American composers: Howard Hanson, who conducted his Second Symphony and the Andante of the "Nordic" Symphony, and Alexander L. Steinert, of whom Hanson gave a "Symphonic Legend." The thematic contents of these works are not original, the most romantic material being used (especially in Hanson). As a matter of fact, that caused a little disappointment to those who expected to find a genuine expression of the modern energetic American mood. But Hanson's strong knowledge of the orchestra and form saved his works, while the more modernistic harmonic technique showed by Steinert was not judged sufficient to secure the success of his "Legend."

"L'Esilio dell' Ero" Presented

Other interesting novelties at the



Scene for the First and Second Acts of Mario Persico's Opera, "The Taming of the Shrew," as Designed by Pieretto-Bianco for the World Premiere at the Rome Opera

Augusteo were by G. Francesco Malipiero: "L'Esilio dell' Ero" conducted by Mario Rossi; two works by Kodaly, "Dances of Marossek," masterfully interpreted by Fritz Busch (who also presented "Death's Island" by Max Reger) and the powerful "Hary Janós" Suite, conducted by Sergio Failoni; Pizzetti's "Rondo Veneziano," presented in November, at the opening concert of the season, by Bernardino Molinari; and finally the Concerto for viola and chamber orchestra by Paul Hindemith, who brilliantly played with the orchestra under Molinari.

As was natural, this last concerto divided the audience into two camps, very limited being the number of the "neo-classic" composer's admirers. But none could deny the strong rhythmic and polyphonic organization of those themes intentionally deprived of any sentimental content. The musical construction is frozen and skeletal, and one can see all the muscles and nerves of the organism, but it must also be admitted that an organism solid in all its elements does exist and is completely realized.

New Work by Respighi

Besides the Augusteo, other musical events of various importance were offered by the Royal Academy of Santa Cecilia, the Royal Philharmonic Academy, the Lyceum and the Quartetto. In one of the Santa Cecilia concerts was performed a new work by Ottorino Respighi, "Lauda per la Natività del

CHANGE OF DATES FOR HASLEMERE FESTIVAL

Seventh Session of Chamber Music to Take Place at End of July

HASLEMERE, ENGLAND, March 1.—The seventh Haslemere Festival of old-time chamber music, played on reproductions of the original instruments, under the direction of Arnold Dolmetsch, will take place here from July 20 to Aug. 1. The dates have been advanced this year in order to suit the convenience of foreign visitors.

As in previous years, there will be a concert every day. Twice a week there will be morning exhibitions of rare books and instruments with explanations and musical demonstrations.

A feature of the festival this year will be an opening concert, on July 20, of French court music from the reigns of Louis XIII, XIV and XV, for which the instruments of the "King's violons" have been reproduced.

On July 25 there will be a program of rare original music and dances from Shakespeare's plays.

Two concerts of music by J. S. Bach, on the afternoon of July 22 and the evening of July 27, will include the "Peasant" Cantata in its original form and other works.

The other programs will be as follows:

July 21 and 31, English intimate music; July 23, early Spanish and Italian music; July 24 and 30, miscellaneous old-time music; July 25, French medieval music; July 29, afternoon, music of Byrd, Jenks and Purcell; and Aug. 1, festival dances of France, Spain and Italy.

The Bellini museum at Catania, Sicily, has been enriched by gifts relative to this composer, which have been presented by his nephew, Ascanio Bazan.

Mascagni's Tragic "Iris" Returns to the Metropolitan

Elisabeth Rethberg Sings Superbly the Title Role in Opera of Japan, Restored to Repertoire After Fifteen Years' Absence — Gigli, De Luca and Pinza Are Other Membrs of Excellent Vocal Cast, Heard in Colorful Performance Under Belleza

By R. M. KNERR

IRIS," Pietro Mascagni's tragic opera of Japanese locale, was revived after an interval of more than fifteen years, at the Metropolitan on the evening of March 6. The last but one of Mr. Gatti-Casazza's novelties and revivals for this season was given with the following excellent cast of vocalists:

Iris Elisabeth Rethberg
Osaka Beniamino Gigli
Kyoto Giuseppe De Luca
Il Cieco Erio Pinza
Two Geishas... Santa Biondo, Pearl Besuner
A Ragpicker Giordano Paltrinieri
Conductor, Mr. Belleza

The fortunes of "Iris" in America have been more or less fitful, since it was first given here by a specially recruited company under the composer's baton during his visit to America in 1902. It has figured periodically in the repertoires of our two leading opera companies, but has never held the lyric boards for more than a season or two at a time.

The opera was first produced at the Costanzi in Rome on Nov. 22, 1898, and was heard in a revised form at La Scala in Milan the following January. The first performances in the United States were at Philadelphia on Oct. 14 and in New York at the Metropolitan on Oct. 16, 1902, by a company under Mascagni's direction.

The first performance of "Iris" by the Metropolitan was given on Dec. 6, 1907, with Eames, Caruso and Scotti in leading role, Rodolfo Ferrari conducting. It was revived on April 1, 1915, under Toscanini's leadership, with Lucrezia Bori, Luca Botta, Mr. Scotti and Adamo Didur as principals. "Iris" has also figured in the repertoire of the Chicago Opera Company, and of the Boston National Opera Company.

Book Dramatically Weak

The work has not won a permanent place in the international repertoire in spite of a poetic story and some charming pages of music. The reason is probably to be sought both in the libretto and the score. Illica's tale of the innocent Japanese girl who was enticed from her idyllic garden to the Yoshiwara by an unscrupulous lover, in league with the villainous keeper of a den, and who sought death when the denunciations of her blind guardian brought the truth home to her is a superior work in a literary sense, if hardly a pleasant one. But its philosophic and poetic elements do not compensate for certain dramatic weaknesses. The heroine's fate is pathetic, but she is too passive a figure to be a very arresting heroine. The failure to provide a sympathetic male character in the lover also makes the romantic element of the opera highly perfunctory. The final



Carlo Edwards



Carlo Edwards

act of "Iris," the famous "Sewer Scene," is anti-climactic, and its elaborate symbolism is for the library rather than the theatre.

Score Sounds Thin

Although the music contains many felicitous details, it is lacking in the definite appeal calculated to establish wide popularity. The symphonic portions today sound thinner than they must have thirty years ago. On a re-hearing, the passages of most substance are the choruses in Acts I and III (including the stirring, if somewhat blatant, "Hymn of the Sun"); Iris's airs, the charming "In pure stille" of Act I, sung with the chorus of Mousmé, and the dramatic "Un di nel tempo" of Act II; the tenor's serenade from the puppet-show scene, "Apri la tua finestra," which is reminiscent of Turiddu's "Siciliana," and his impassioned appeal to Iris in Act II.

Performance Is Commendable

In an effort, perhaps, to make the slender score sound more impressive than it is, Mr. Belleza took almost all of the opera at an elegaic pace.

Interest in the production centred in

The Puppet Show. Scene from the First Act of Mascagni's "Iris," as Revived by the Metropolitan Opera Company. At Right, Elisabeth Rethberg in the Title Role of the Tragic Japanese Mousmé. At Left, Beniamino Gigli, as Osaka

the first appearance of Mme. Rethberg in the title role, which had been sung delightfully by Miss Bori in the revival of 1915. The new protagonist of the role sang superbly for the most part, and with the vocal purity that has characterized all her operatic assumptions in New York. She also strove with much intelligence to give a convincing portrayal of a role not ideally suited to her dramatic talents. The first-night audience applauded her warmly and recalled her many times.

Mr. Gigli gave a smooth and tonally luscious voice to the music of Osaka, though he was palpably miscast as the lover. His solos were sung beautifully and won applause.

As successor to Scotti, Mr. De Luca had a distinguished precedent to follow. His portrayal was a sly, buffo creation, rather than a sinister one. His singing was finely conceived.

Mr. Pinza's Blind Man was a portrayal of gripping pathos. He dominated the powerful climaxes of Acts I and II, adding to his previous versatile accomplishments at the Metropolitan a new and highly commendable portrayal. His voice, in the contrasted



Mishkin

scenes of grief and denunciation, had superb sonority.

Miss Biondo as the Geisha in the puppet-show scene, revealed unsuspected talents and beauty of voice. Other roles were sung competently by Miss Besuner as another Geisha, and Mr. Paltrinieri as a Ragpicker.

The brief dance episode in Act I was vivaciously performed by Miss De Leporte as Beauty, Mr. Bonfiglio as

(Continued on page 8)

CHORAL LISTS LEAD CHICAGO CONCERTS

A Cappella Choir Heard—Bach Mass Given by Apollo Club

CHICAGO, March 5.—The most notable musical event of the fortnight was the concert of the Chicago A Cappella Choir, under Noble Cain, in Orchestra Hall on Feb. 19. Mr. Cain has developed a choral style and an ability to train a chorus to produce the most striking results that will surely soon gain for this young man a fame and prestige far wider than that he now enjoys. Though only in its second season and limited in rehearsal time, this chorus accomplishes work of startling technical perfection and of a sustained musical beauty that is consistently thrilling. Rumor of the unusual nature of this event was spread with little publicity, and an almost capacity audience attended, expressing great enthusiasm at all times.

Bach Mass Sung

The Apollo Musical Club presented Bach's B Minor Mass in Orchestra Hall on Feb. 23 under Edgar Nelson. The soloists were Grace Holverscheid, soprano; Mina Hager, contralto; Charles Stratton, tenor, and Mark Love, bass. Accompaniments were furnished by members of the Chicago Symphony Orchestra.

The Civic Orchestra of Chicago, which has as its aim the development of symphonic players, gave its second concert of the season in Orchestra Hall on Feb. 22. Eric DeLamarer conducted a program including Glazounoff's Fourth Symphony. The orchestra played throughout with unusual sprightliness and buoyancy of tone.

Excerpts from "Manzabo," an Indian opera with music by William Lester and libretto by Francis Neilson, were presented before members of the Chicago Artists' Association in Curtiss Hall on Feb. 17. The work is the first section of a trilogy called "The Wampum Belt," the text of which was originally planned for the use of Antonin Dvorak. The soloists were Margaret Lester, Isabel Richardson Molter, Ethel Heide Wishover, Leonard Huber and James Fisk. Mr. Lester was at the piano. The choral parts were sung by the senior choirs of the New First Congregational Church, led by George L. Tenney.

The Chicago String Quartet gave a program of music by American composers in the Chicago Woman's Club theatre on Feb. 22. Works presented were Walter Hefner's Quartet in G, the Presto from Robert Sanders's Quartet in A Minor, and Daniel Gregory Mason's "Quartet on Negro Themes," Op. 19.

Noted Pianists Heard

Maier and Pattison, duo-pianists, made their farewell appearance in this city before a capacity audience in the Studebaker Theatre on March 1. The leave-taking was a reluctant one, and the pianists, in superb form, played the most popular numbers of their repertoire in a long succession of encores.

On the same afternoon Elly Ney, pianist, played an all-Beethoven program in the Civic Theatre with impressive understanding.

Leon Rosenbloom, pianist, and Kai de Vermond, bass, were heard by a large audience in a joint recital in the Playhouse on Feb. 22. Vera Gillette,

winner of a recital appearance under the Bertha Ott management in a contest of the Society of American Musicians, played a comprehensive program in a competent manner in the Civic Theatre on Feb. 22.

Clara Friend, a young pianist who made a successful debut last season, strengthened the impression of fine talent in a recital at Kimball Hall on Feb. 27. Helen Adams, pianist, and Oscar Chaussoy, violinist, two young artists of promising ability, appeared in joint recital in Kimball Hall on March 1.

Clifford Bair, tenor, made his debut in a recital in the Studebaker Theatre on Feb. 22.

Harald Kreutzberg and Yvonne Georgi gave their second dance recital of the season in Orchestra Hall on March 1.

ALBERT GOLDBERG

REVIVE "DON PASQUALE"

Little Theatre Opera Sings Donizetti Work with Bach's "Phœbus"

For its fourth bill of the present season, the Little Theatre Opera Company presented Donizetti's merry "Don Pasquale" in double bill with Bach's "Phœbus and Pan" at the Heckscher Theatre during the week of Feb. 16.

The roles in the former work were sung by Helen Ardelle, who rejoined the company after an absence of nearly a year; William Hain, Donald Beltz, Wells Clary, Arnold Spector and Karol Zimnoch. Janice Davenport and Kurtis Brownell alternated in the leading soprano and tenor parts. In the Bach work, the main roles were taken by Eleanor Steele, Inga Hill, Donald Beltz, Howard Laramy, Hall Clovis and Robert Betts.

Miss Ardelle's singing was delightful in every respect, and she made a vivacious Norina, winning salvos of applause and holding up the performance after her big aria. Mr. Clary was delightful in the title role and Mr. Beltz a suave and sonorous Malatesta. Mr. Hain has sung better than in this opera, but he was always in the picture. The other roles were adequately filled.

The Bach opera, re-costumed since its first hearing by this company two years ago, had the advantage of delightful dances arranged by Edwin Strawbridge. Vocally, it was rather heavy except in the chorus parts, which were vividly sung. William Reddick conducted with spirit and finesse. Jacob Schwartzdorf alternated with him.

N.

Metropolitan Revives "Iris"

(Continued from page 7)

Death and Joseph Levinoff as the Vampire.

The production as a whole indicated a more careful regard for authenticity of detail than is always exercised at the Metropolitan. The settings, by Joseph Novak, were conventional and rather of the picture post-card school in their coloring. The costumes, designed by Yuji Ito and Mr. Novak, were far superior in their design and coloring. Various details of makeup and stage business indicated that Mr. Ito or someone else conversant with Oriental custom had had a hand in their devising.

The stage direction under Ernst Lert was smoothly achieved, the puppet-show scene being delightfully managed. The apotheosis of the final act doubtless offered insuperable difficulties, but one might have hoped for a closer adherence to the libretto, instead of the makeshift sunrise that seems inevitable in all such cases.

Summer Scholarships for Study with Cortot in Paris Announced



Berthe Bert, Director of the Alfred Cortot School of Piano

Berthe Bert, director of the Alfred Cortot School of Piano, has announced that through the generosity of Mrs. George P. Butler several scholarships will be awarded to her pupils for study under Mr. Cortot in Paris this summer. The classes will be held at the École Normale de Musique.

During their stay in Paris, these students work under the auspices of the Association Française d'Échanges Artistiques, Direction des Beaux-Arts, which awards them special diplomas at the end of the course.

The scholarships cover traveling expenses, full maintenance in Paris, together with attendance at concerts, theatrical performances, lectures and the like.

The students, accompanied by Mlle. Bert, will sail at the end of May and return to New York at the end of July.

Among past winners of these Cortot scholarships are David Barnett, pianist and composer, and Carl Bricken, the latter now holder of the Pulitzer scholarship for composition.

HADLEY WORK SUNG

San Diego Oratorio Society Gives "Resurgam" under Marcelli

SAN DIEGO, March 5.—"Resurgam" by Henry Hadley was presented by the San Diego Oratorio Society, Nino Marcelli, conductor, on the evening of Feb. 9, at the Roosevelt Auditorium.

The text of the work, written by Louise Ayres Garnett, of Chicago, was read by Havrah Hubbard. Soloists were Mrs. Zolton Kramer, soprano; Lois Bonnie Bell, contralto; John O. Peterson, tenor, and Waldo Furgason, bass. A quartet consisting of Marie Carvell, Elnora Rader, Cecil Grisetti and David Buchanan sang the two quartet numbers, and a large chorus of children trained by Mrs. Mercedes Miller sang the "Interlude." The chorus of the society and an orchestra completed the cast.

The Oratorio Society is in its seventh year of activity under the fine direction of Nino Marcelli, who is also conductor of the San Diego Civic Orchestra.

Ernst von Dohnanyi, the Hungarian pianist, composer and conductor, recently accepted the post of director of music at the Budapest radio station.

HAIL ONEGIN WITH DETROIT SYMPHONY

Mary Wigman Makes Local Bow—Roxy Forces Give Program

DETROIT, March 5.—Sigrid Oegin, contralto, who enjoys much popularity in this city, was the soloist in the twelfth pair of concerts by the Detroit Symphony on Feb. 19 and 20. Victor Kolar, associate conductor, was on the podium.

The soloist outdid all her past performances here and received unanimous tributes from local audiences and the press. She sang Rossini's aria, "Bel Raggio" from the opera "Semiramide," Mahler's "Der Schildwache Nachtlid" and "Rheinlegendchen," and Andromache's "Lament," from Bruch's oratorio "Achilles."

The orchestra contributed a first local performance of the Overture to Cherubini's "Anacreon," Charpentier's Suite, "Impressions of Italy," and the "Irish" Rhapsody of Stanford.

Mr. Kolar conducted the orchestra in the fifteenth program of the Saturday night "pop" series on Feb. 14. Ilya Schkolnik, concertmaster of the orchestra, made his yearly appearance as soloist, playing the Mendelssohn Concerto in fine manner. The rest of the program included the Overture to Weber's "Freischütz"; Goldmark's Overture, "Sakuntala," and two compositions by Mr. Kolar, "In Memory of a Friend," written for the late Victor Herbert, and "Lyric" Suite No. 2.

Mary Wigman was presented here by the Philharmonic Concert Company, James E. Devoe, manager, on Feb. 18, in Orchestra Hall. In Detroit she enjoyed the same brilliant success that has been hers in every city on her first American tour. The program included six dances from the cycle, "Shifting Landscape," the "Witch Dance," the "Monotony Whirl" and "Gypsy Moods." Hanns Hastings and Meta Menz played accompaniments on the piano and primitive instruments.

Under the auspices of the Devoe firm (although all the net proceeds were turned over to the Shrine hospitals of the country for the care of crippled children), Roxy and his Gang appeared here on Feb. 19 in Masonic Temple. Mme. Schumann-Heink was unable to appear, but the group nevertheless gave one of the finest shows of the season. "Mama Ernestine" was confined with a cold to her room in a Toledo hotel under the care of a physician.

Gilbert Ross, violinist, was the guest artist at the weekly meeting of the Tuesday Musicale on Feb. 10, at the Institute of Arts. He presented a varied program including the Brahms Sonata in D Minor; Cecil Burleigh's Concerto in C Minor, dedicated to Mr. Ross; the Bach chorale, "Herzlich thut mich verlangen"; the Introduction and Rondo Capriccioso of Saint-Saëns, and a group of shorter numbers. The artist was given able support at the piano by Oscar Helfenbein.

HERMAN WISE

Stuart Ross Appeared as Accompanist for Lewis Emery's Recital

In the notice of the recital of Lewis Emery, baritone, on page 12 of the last issue of MUSICAL AMERICA, the name of Stuart Ross, accompanist of the recital, was inadvertently omitted. Mr. Ross planned and coached Mr. Emery's program and played the accompaniments admirably.



DEAR MUSICAL AMERICA:

Nothing that has come to pass in the newspaper world has shocked and grieved me more than the "scrapping" of the two Worlds, morning and evening. Irrespective of whether the present generation of Pulitzers has possessed the fighting newspaper heart of the founder of these papers, I can't help feeling that if it was worth \$5,000,000 for a rival to put their publications out of business, it ought to have been worth something to keep them going. The two Worlds had circulation, they had advertising; a set of figures printed in the last days preceding the sale indicated an actual growth for the last year. Even if these figures contained some error, as has been asserted, in the distinction that must be drawn between press run circulation and net circulation, they showed a volume of business and a total of readers many a successful publication might envy. The late Joseph Pulitzer had an uphill fight to reach any such figures. I suspect he would have had caustic things to say about the management of any rival that could make such a showing and still had to confess defeat.

What concerns me most, next to the extinction of the morning *World's* brilliant editorial page, is the unceremonious dumping into the street of so many good newspapermen. In the music department of the morning *World* were the versatile Samuel Chotzinoff, as critic, and his busy assistant, Julian Seaman. The critic of the evening *World*, Richard L. Stokes, has been on leave of absence all season, and the burden of the work has been done, and done very ably, by Noel Straus. I have heard nothing to indicate that the *Telegram*, now called the *World-Telegram*, is making provision for any of these men, by way of supplementing the activities of Pitts Sanborn, the critic of the *Telegram*.

The morning *World*, in particular, has played an important part in the past in shaping musical opinion in New York. Deems Taylor was critic there before Mr. Chotzinoff. The brilliant "Jim" Hunecker occupied this post at the time of his death. Twenty years or so ago Reginald de Koven was the critic. Further back Edward Ziegler, now assistant general manager of the Metropolitan, said what he really thought about the opera and its singers in a similar capacity.

I was one of those who felt that the *World* had lost much of its old scintillation in recent years. But I am by no means convinced that this was gone beyond recall. I miss it. There is a gap

in the morning field that I don't notice so much in picking up my evening papers. And when I look back over the last ten years, I get something of a start when I realize that New York has only a little more than half as many daily newspapers which seriously concern themselves with music as it had in 1921. Today, exclusive of the tabloids, there are the *Times*, the *Herald-Tribune*, the *American*, the *Sun*, the *Evening Post*, the *World-Telegram* and the *Evening Journal*. Gone are the independent *Herald*, the old morning *Sun*, the *Globe*, the *Evening Mail*—all in the space of ten years. No, I can't say that the prospect is an encouraging one for music critics.

With so much talk in the air as to why Dr. Karl Muck should have severed his connection with Bayreuth, it was inevitable that some communication should be made public. But I must confess that Dr. Muck's letter to Frau Winifred Wagner, as made public in Berlin, leaves me just where I was before. He has done all he can, he says. But he doesn't plead ill health, or advancing years. With the passing of Siegfried Wagner, he feels that he has fulfilled his obligations to the institution and to his friend. But he is not retiring, apparently, from conducting elsewhere. There lingers the supposition that Muck felt himself aggrieved over a lack of rehearsal last year. The Voice in the first Temple Scene made a false entrance and threw out the succeeding chorus in the "prophecy." If this was due to concentration of the energies of the institution on other productions, particularly the new "Tannhäuser," to the extent that Muck had to conduct "Parsifal" with less than what he considered adequate preparation, his feelings can easily be imagined.

The Muck "Parsifal" was celebrated far and wide. Until the advent of Toscanini it was the dominating factor of successive festivals. Now Toscanini is to take over "Parsifal." Muck makes no insinuations. His letter is free of any sort of complaint. But its explanation doesn't explain. He merely says farewell. Politely, perhaps a little wearily, he makes it clear that, so far as Bayreuth is concerned, he is through. He will not soon be forgotten, whatever the comparisons, perhaps controversies, that will ensue when the Muck "Parsifal" gives way this Summer to the Toscanini "Parsifal." I, for one, would not be surprised if there was more heated argument about the Furtwängler "Tristan" in succession to the "Tristan" of the great Italian. Argument may be what Bayreuth most needs. So let them go to it, say I, hammer and tongs.

More than one musician has felt the shock of the death of Louis Mann, celebrated actor, for he was, as many of your readers know, prominently identified with musical things, as well as with the theatre. He had a host of friends in New York's musical club, "The Bohemians."

His brother-in-law is Ludwig Marum, active in New York for many years as violinist and leader of the Marum String Quartet. Mrs. Marum, Louis Mann's sister, was a very fine singer in her time, and the Marums' daughter, Eleanor, has distinguished herself both as a composer and as a soprano.

Mann belonged to the most popular group of actors this country has produced. He had just made a success in his first talkie, and, I understand, had contracts for a whole series awaiting

him, when he went to the hospital for an operation which resulted in his death.

He was only about sixty and had years in the theatre before him, for his popularity had never waned. He could adapt himself to changing conditions, through his great versatility; that is why he was in as much demand today as he was thirty years ago.

I hear from our good friend, Carlos Salzedo, that his name should have been included among the American composers commissioned by Mrs. Coolidge to write works for her. You will recall that in January I wrote you on Alfred V. Frankenstein's *American Mercury* article dealing with Mrs. Coolidge's valuable service to music in America.

Salzedo has written two works, commissioned by Mrs. Coolidge, one, "Pentacle" for two harps and the other, "Préambule et Jeux" for harp, four winds and five strings.

I suppose I must have been thinking of Salzedo as a French composer, despite his long residence in the United States (he is a naturalized American citizen).

Mr. Frankenstein has written to me also in behalf of Salzedo, stating that if Loeffler can be counted an American composer, so can Salzedo, who has lived among us for over twenty years.

How about Henry Eichheim? I don't seem to be able to find his name in any of the biographical music dictionaries. Was he born in this country or in Germany? Perhaps I was wrong in counting him an American! I'll be glad to know.

There are times when giving a man marvelous publicity can upset his boat as much as giving him too little of this much prized ingredient in the affairs of men.

A most conspicuous example of this was the other day when *Time*, that up and doing magazine, devoted its front cover, the week of the premiere of "Peter Ibbetson," to a picture of its composer, and then ran, what do you think? as a cut line,—"I'll bet there was a gnashing of teeth when the composer of the du Maurier opera read the words—JOSEPH DEEMS TAYLOR."

To be sure, he was christened Joseph Deems Taylor, but here he had been sedulously suppressing the Joseph for years, to have it jump out and face him on the cover of *Time* with its 350,000 circulation.

I think Taylor was right, because if he hadn't suppressed the Joseph, he would have been Joseph D. Taylor before he was much older; then he would have been J. D. Taylor, and might even have been Joe Taylor; and you know, as well as I do, that nobody would think of Joe Taylor as the composer of an opera! I don't say that Deems is the most poetic sort of name, but, at least, it's unusual.

Then, too, had he been named Joseph, "J. D.", or "Joe," he couldn't have reversed his name so effectively as he did as one of F. P. A.'s chief contributors for years, when that worthy gentleman ran his columns in the old *Evening Mail*, the *Tribune* and more recently, on the late *World*. You know, Deems always contributed under the name of Smeed, and one year he won a gold watch for his poem on the sinking of the Eastland.

Dr. Artur Rodzinski, the Polish conductor, who has made a fine success

With Pen and Pencil



Sketched for
MUSICAL AMERICA By
G. O. Harnisch

Bruno Walter, Distinguished German Leader, Will Make His Re-Entry Into the New York Arena as Conductor of the Philharmonic-Symphony Next Season. He Has Not Been Heard in the Metropolis Since 1925, When He Led the New York Symphony

as conductor of the Los Angeles Philharmonic, is one of the few foreign conductors who recognizes the fact that there is such a thing as composers of symphonic music in this country.

At a recent concert he played Emerson Whithorne's "The Dream Pedlar," Daniel Gregory Mason's festival overture, "Chanticleer," and Gershwin's "An American in Paris." I am told that he did the works exceedingly well and rehearsed them just as carefully as any items of the standard repertoire.

Three cheers for Rodzinski! Would that there were more conductors in this country like him. The problem of the American composer of symphonic music would not then be as difficult a one as it is.

There is no doubt but that Mary Wigman has been the dance sensation of the present season. Her highly individualized conceptions have stirred audiences in many cities, nowhere more than in New York, where she appeared for the tenth time on Sunday evening, March 1, at the Chanin Theatre to a sold-out house, and makes her final appearance of the season on the evening of Friday, March 13, at Carnegie Hall. That night she sails on the liner Bremen for a tour in the capitals of Central Europe, after which she will take up the personal supervision of her two institutions in Dresden and Berlin.

The great German dancer returns next season for an extensive tour, under the management of Sol Hurok, who introduced her this year.

Compliments to this gifted artist and to her manager, who has made such a fine presentation and contributed such an important item to American artistic entertainment this year, from your

Mephisto

Training of Amateur Musicians, the Public School's Task

This is the fifth in a series of articles devoted to problems confronting the teacher of music in American public schools, which MUSICAL AMERICA is presenting to its readers. The author, Max T. Krone, is the director of the department of school music at Western Reserve University, Cleveland; second vice-president of the Music Supervisors' National Conference, and a member of the editorial board of the Music Supervisors' Journal. The fourth article of the series appeared in the issue of Feb. 10. The last article of the series will be published in an early issue.—Editor, MUSICAL AMERICA.

By MAX T. KRONE

THE second industrial revolution, with its concomitant period of depression through which we are now passing, will do more to establish the five or six-hour working day than all the humanitarian pleas that have ever been leveled at our state and national legislatures.

Whether or not, with this added leisure, there will come a restoration of the performance of music to amateur standing, is not quite so evident. The keynote of a recent interview by Harold Bauer, published in the issue of MUSICAL AMERICA for Feb. 10, is: "People must make their own music again, or music is lost." The same theme has marked all of John Erskine's writing and public utterance on the subject since he was chosen to direct the work of the Juilliard Foundation.

The issue is closely tied up, however, with the increasing perfection of devices for the mechanical reproduction of music. For the first time in history, it is possible for man to satisfy to a remarkable degree his love of the beautiful in music with no effort and little expense. Whether his desire to produce music, even though the results of his efforts may not be so beautiful, will be strong enough to overcome his inertia in the face of the ease with which the world's best music and performers may be tuned in or turned on, remains to be seen.

"Equal Opportunity for All"

In my last previous article I spoke of the philosophy that has been growing in the thinking of those who guide the destiny of our schools concerning the interpretation of that troublesome expression, "Equal opportunity for all." There is rather an insistent note in the writings of our leaders in education to the effect that equal educational opportunity means the provision of training for each child up to the level of his ability, and not the doling out of exactly the same training to every child.

It has not been difficult for the layman to understand that society and the

individual would both benefit if the sub-normal child were to receive an education different from that of the normal child—a training suited to his mentality and talents. It has not been so easy for the layman to understand that society as well as the individual would be greatly benefited if the talented child were to be given an education suited to his high level of mentality and talent.

Problem of Using Leisure

Here are three statements which form the cornerstone of any program of musical training for the talented amateur that may be organized in our public schools. First, our people have now and will have in increasing measure a greater amount of leisure time, either through unemployment or shorter working periods. It is of the utmost importance to the welfare of the country that this leisure time be occupied in right ways. The performance of music is one of these.

Second, the development of music in any country is dependent upon the presence of a relatively large and active group of amateurs whose contact with music is on an intimate and enlightened plane. The ability to perform music and to interpret it from the printed pages provides a base for appreciation without which the listener is badly handicapped.

Third, it is part of our obligation in the training of our children to provide opportunity for the gifted child to develop his talents.

Providing for the Gifted Child

How do these premises work out in practice? Let us take some of the Cleveland schools for our examination. Provision for the musically gifted child starts very early in the elementary schools. Here, for example, is a school in which a choir has been organized for four years. Only children from the fifth and sixth grades who have shown more than average musical ability are admitted. The choir rehearses during school hours.

The teacher has shown good taste in the choice and performance of the music and has secured such intonation and beauty of tone that her choir has set an ideal for others throughout the city. Not only do they sing beautifully, but they also acquire considerable fluency in reading music. All of their songs are read, none of them learned by rote.

The privilege of membership in the choir is at a premium, but, what is more important, the whole school has become interested in music and the work of the regular music classes has im-



Eager Amateur Practitioners of the Art of Music Such as These Are Found in Many of the Nation's Public Schools. The Woodwind Quintet of Urbana High School, Urbana, Ill., Winner of First Place in the National Ensemble Contest Held at Flint, Mich., Last April

proved immeasurably because of the standards set by the choir. This year a junior choir of third and fourth grade children was organized to take care of those who did not want to wait until they were in the fifth grade to sing in the choir.

In this same building there are piano classes, a violin class for beginners, and an orchestra to provide an opportunity for those who wish to begin or carry on the study of an instrument.

Music in Junior High Schools

Now let us turn to one of the junior high schools. Here we find for the gifted child a splendid boys' glee club and girls' glee club, and a seventy-five piece orchestra and band. All of these organizations function at a musical level which is so far above what we have been used to expect of junior high school groups that they cannot be compared.

What awaits these boys and girls when they pass on to the senior high school in their district? First, an a cappella choir, singing beautifully a large repertoire of the best choral literature. Second, an orchestra with complete instrumentation, playing works of symphonic calibre. Third, a band of ninety players, performing the best literature available for the band. Fourth, small string and woodwind ensembles, providing chamber music experience that functions in the student's life outside of school.

In another high school we should also find classes in voice development designed to give the student the fundamentals of correct voice production, some knowledge of song literature and

good stage deportment. Part of the program of this school is a chorus, meeting at night, for graduates who want to continue the voice training and choral experience they enjoyed during their high school days.

It is only fair to say that these schools are representative of the best music programs in the city. There are a great many factors that will always militate against every school in a large city reaching an equally high level of development. We can only progress, however, as long as we have ideals toward which to work.

Expanding the Curriculum

"Such a program involves a great expansion of our present music offering," someone says, "which would all be very well in normal times—but we are now in a period of retrenchment."

To which our reply would be that thinking is stimulated by anything that disturbs the comfortable routine to which we have become accustomed. The past two years have seen a decrease of sixty per cent in the business of the music trades. No one knows exactly what percentage of professional musicians have joined the ranks of the unemployed during the same period. The figure is probably as large or larger. Unless school music teachers can present a program, and results, which are educationally sound and musically worthwhile, it is only to be expected that music will be one of the first subjects to come under the knife of dismemberment from the school body.

Where do we go from here? I shall try to answer that question in my next and final article.



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The Third National High School Chorus, Which Sang in Detroit on Feb. 24 Under the Leadership of Dr. Hollis Dann

Musicians Caught by Camera at Home and in Foreign Parts



Yehudi Menuhin Displays with a Snow Ball Virtuosity Equal to That Which He Has on the Fiddle



Acme
Dame Clara Butt, the Eminent British Contralto, Arriving in Tokio on a Recent Concert Tour, with Her Husband, Kennerly Rumford, Baritone, on Her Right. The Little Japanese Lady in Front Is Mrs. Michiko Dann



Feodor Chaliapin and Tito Schipa Caught by the Camera "Somewhere in South America"



Martha Baird Finds That the Garden Hedge in California Is Just as Good a Background as a Grand Piano



Mishkin
Pietro Yon, Noted Concert Organist and Musical Director of St. Patrick's Cathedral, New York, with His Gifted Pupil, Robert Elmore, Who Will Be Heard in Recital



The Sittig Trio with Thurlow Lieurance on the Campus of Wichita University, Wichita, Kan., After a Recital Which the Trio Gave at the University. Left to Right, Fred Sittig, Pianist; Mr. Lieurance, Margaret Sittig, Violinist, and Edgar Sittig, Cellist



The Photoart House
The National Harp Festival, Held Recently in Milwaukee, Enlisted These Visitors and Local Harpists. In This Photograph Are Seen Carlos Salzedo, President, and Lucile Lawrence, Both Soloists (Center); Louise J. Koehne, President Indiana State Chapter (at Extreme Left); Emma Osgood Moore, Wisconsin State President and Festival Manager (at Mr. Salzedo's Right); William Cameron, Harp Director of the National High School Orchestra (at Miss Lawrence's Left); Then, Reading to the Right, Helen Burr Brand, Michigan State Chapter President; Clara Louise Thurston, Chicago Chapter President; and Marett Saverne, President Kentucky State Chapter

Toscanini Returns to Lead Philharmonic

Molinari Says Farewell with List of Wide Scope—Wallenstein Is Soloist—Toscanini's Return Marked by Revivals—Gabilowitsch Brings Philadelphia Men to Play Beethoven with Heifetz as Soloist—Levitzi Heard with Roxy Symphony—Manhattan Symphony and National Orchestral Association Heard Again

FIVE orchestras played to concert goers in Manhattan during the past fortnight, which was signalized by the return of Arturo Toscanini to the leadership of the Philharmonic-Symphony and Bernardino Molinari's farewell with the same orchestra. Jascha Heifetz played the Beethoven Concerto for the Philadelphia Orchestra's Beethoven program, and Henry Hadley's forces, the Roxy Symphony, and the National Orchestral Association gave provocative programs.

Toscanini Returns

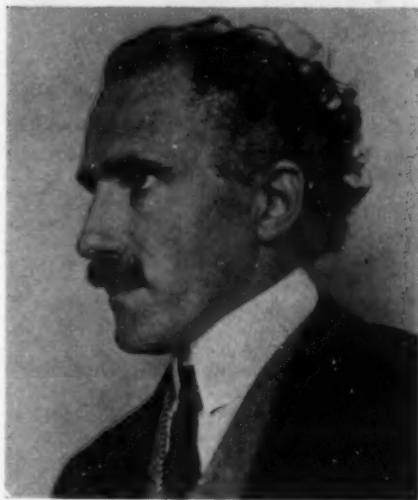
New York Philharmonic-Symphony, Arturo Toscanini, conductor. Carnegie Hall, Feb. 26, evening. The program:

Overture to "Oberon" Weber
Symphony in D Minor (Edition of Gustav Mahler) Schumann
Symphony in C Minor Saint-Saëns

The three compositions chosen by Toscanini to signalize his return from a five weeks' holiday shared one thing in common: they are the type of works

that are incalculably benefited from the incandescent, revealing performances which the maestro knows so well how to give.

The Overture, thrice familiar, gained in elfin beauty and clarity; the two symphonies, seldom heard any more, revealed new beauties. The Schumann, especially, played according to the re-



The Incomparable Toscanini, Who Has Resumed the Conductorship of the New York Philharmonic-Symphony for the Remainder of the Season

touching of Mahler, was a new experience even for those who are devoted to this romantic master. This was the most warmly rewarding section of the program.

Saint-Saëns's polished sonorities resounded over empty space, but they were pleasant sonorities withal. The grateful audience made known its approval of a transformed orchestra and the gentleman who waved his magic wand over it.

Molinari Plays Inclusive Program

New York Philharmonic-Symphony, Bernardino Molinari, conductor. Soloist, Alfred Wallenstein, 'cellist. Carnegie Hall, Feb. 19; evening. The program:

Symphony in E Flat Major Haydn
Second Suite Respighi
Old Dances and Airs for the Flute Freely Transcribed for Orchestra.
"Schelomo" Bloch
Alfred Wallenstein
"La Valse" Ravel
Overture to "The Bartered Bride" Smetana

The inclusiveness of this program was one of its primary attractions. Another was the interesting performance which each number was given. The Haydn Symphony was delicately projected and was an agreeable forerunner of the charming Sixteenth and Seventeenth Century music which Mr. Respighi has transcribed with such cleverness.

Mr. Wallenstein, who rose from a sick bed to play the solo part in Bloch's work, outdid himself and added much to a fine rendition of Bloch's tone-picture of the Wise Man of Israel.

Those who like Ravel's "La Valse" probably enjoyed its performance. The "Bartered Bride" Overture was a clever contrast to the remainder of the program and was given with vigor and a clear understanding of its racial characteristics. This was Mr. Molinari's final appearance in the Thursday series.

National Orchestral Association

National Orchestral Association, Leon Barzin, conductor. Soloists, Guy Maier and Lee Pattison, duo-pianists. Carnegie Hall, Feb. 17, afternoon. The program:

Overture to "Rienzi" Wagner
Concerto in E Flat Mozart
Mr. Maier and Mr. Pattison
"Mayan Legend," Op. 2 Paniaqua
(First Time Anywhere)
Two Excerpts from "Le Coq d'Or" Rimsky-Korsakoff

This concert was notable in three respects. First of all, it marked the farewell appearance with orchestra of the famous two-piano ensemble, whose delightful playing of the Mozart Concerto made even more apparent than before the qualities which are going to be missed when these two artists separate after a long and illustrious career.

Secondly, the premiere of Raul Paniaqua's work created interest. The Guatemalan composer used folk tunes as a basis for a work which seems fragmentary and repetitious, since he is not deft enough at development. There were many colorful, even bizarre moments, but the piece lacks homogeneity and structural strength.

Lastly but not of less importance was the performance of the orchestra, which played the entire list with a competence, spirit and artistry which can hardly be classed as amateur. Under Mr. Barzin's guidance, the group has gone far on the road to splendid achievement.

Manhattan Symphony

Manhattan Symphony, Henry Hadley, conductor. Soloists, Germaine Schnitzer, pianist; Dan Gridley, tenor. Mecca Temple, Feb. 22, evening. The program:

Overture to "Coriolanus" Beethoven
"Les Preludes" Liszt
Concerto in E Flat Liszt
Mme. Schnitzer
Two Symphonic Poems Saint-Saëns
(a) "Le Rouet d'Omphale"
(b) Danse Macabre
Aria from "Andrea Chenier" Giordano
Mr. Gridley
American Fantasy Herbert

In spite of a somewhat lengthy program, interest was sustained by the variety of the numbers and by the excellence of their performance. Mme. Schnitzer gave a veracious and musicianly rendition of the Concerto which was well received by the audience.

The three symphonic poems by Liszt and Saint-Saëns were given with understanding by Mr. Hadley who kept his forces well in hand. Mr. Gridley, substituting for Beniamino Gigli, received lengthy applause from the audience after his aria. The Herbert Fantasy, somewhat light in calibre, was given in honor of Washington's Birthday. The audience was a large one and obviously interested throughout the concert.

Heifetz and Beethoven

Philadelphia Orchestra, Ossip Gabilowitsch, conductor. Soloist, Jascha Heifetz, violinist. Carnegie Hall, Feb. 24, evening. The program:

Symphony No. 3, in E Flat Beethoven
Concerto in D Major Beethoven
Mr. Heifetz

Mr. Gabilowitsch's interpretation of the "Eroica" was dignified, scholarly and at times, exalted. There were moments when his playing of it was somewhat less objective than the work demands, but latitude must be allowed even in Beethoven. The quality of the orchestra was always smooth except for one equivocal spot in the third movement.

Of Mr. Heifetz's playing of the concerto one can speak only in superlatives. This was an occasion when the work itself, the player, the instrument and the conductor all worked together for the common good, with a result whose excellence is not frequently matched. Mr. Heifetz's restraint in places where lesser violinists have been known to let themselves go, to the detriment of their own playing as well as of the work itself, was a tribute to his musicianship.

Final Children's Concert

New York Philharmonic-Symphony, Children's Series, Ernest Schelling, conductor. Carnegie Hall, Feb. 28, morning. The program:



Mischa Levitzki, Who Played a Liszt Piano Concerto with the Roxy Symphony in One of Its Sunday Concerts

"Fingal's Cave," Overture Mendelssohn
"Berceuse pour un enfant malade" Schelling
"March of the Sirdar" Ippolitoff-Ivanoff
"Leonore," Overture No. 3 Beethoven
Finale from Fourth Symphony Tchaikovsky

The program of this the final concert in the series comprised numbers requested previously by the youthful patrons, who listened to it with obvious delight, and applauded Mr. Schelling and the players to the echo.

After the singing of "America the Beautiful" by the audience, following the "Leonore" Overture, medals were awarded to those turning in the best note books the week before. The Finale from Tchaikovsky's Fourth Symphony concluded the concert effectively.

Levitzi Plays with Roxy Orchestra

Roxy Symphony Orchestra, Erno Rapee, conductor. Soloist, Mischa Levitzki, pianist. Roxy Theatre, March 1, morning. The program:

Symphony No. 1, in C Major Beethoven
Concerto in E Flat Major Liszt
Mr. Levitzki
"Pines of Rome" Respighi

The orchestra of 200 players played with extraordinary unity under Mr. Rapee's baton and the performance of the symphony was one of unusual interest.

This was Mr. Levitzki's last appearance in New York until next season. He gave a musicianly and well-balanced reading of the concerto in which Mr. Rapee cooperated by keeping his huge band well in hand. As encore, Mr. Levitzki played Liszt's "Campanella" and one of the same composer's Hungarian Rhapsodies. The interesting "Pines of Rome" was very well given and it received prolonged applause.

Sunday Philharmonic-Symphony

New York Philharmonic-Symphony, Arturo Toscanini, conductor. Metropolitan Opera, March 1, afternoon. The program:

Overture to "Oberon" Weber
Symphony in D Minor (Edition of Gustav Mahler) Schumann
Symphony "The New World" Dvorak

Repeating the two first items from the Thursday and Friday concerts, Toscanini substituted the Dvorak work for that of Saint-Saëns, and thereby delighted one of the largest Sunday afternoon audiences in this series, gathered to applaud his return.

The familiar melodies and harmonies of Dvorak were embodied in a shimmering performance that cast new

(Continued on page 47)

Position as secretary and accompanist desired by college graduate with B. S. degree in secretarial subjects. Conservatory graduate in piano, has traveled considerably, understands French. Send replies to Box RC, Musical America, Steinway Building, New York.

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RECITALS.

TOWN HALL—JANUARY 28, 1931

"One of the FINEST pianists now playing in public."—*Samuel Chotzinoff, New York World.*

"VIRTUOSITY to any extent demanded."—*Olin Downes, New York Times.*

"Played in a MARVELOUS manner."—*New York Sun.*

"Played the Minuet (Mozart) RAVISHINGLY."—*Jerome D. Bohm, New York Herald Tribune.*

"He has RARE poetic sensitiveness, a BRILLIANT technique."—*New York Evening Post.*

CARNEGIE HALL, FEBRUARY 22, 1931

"The name of Robert Goldsand before long will become as familiar as those of HOFMANN or BAUER, ITURBI or HOROWITZ. Very soon people will be fighting to get into Carnegie Hall at one of his appearances."—*Irving Weil, New York Evening Journal.*

"Truly TREMENDOUS enthusiasm greeted everything Goldsand did."

—*Leonard Liebbling, New York American.*

"Goldsand is a GENIUS—a new STAR is in the ascendant."

—*Joseph A. Miller, Brooklyn Standard Union.*

"Few audiences of the season have been so LAVISH of applause."

—*Pitts Sanborn, New York Telegram.*

"His keyboard VIRTUOSITY of genuine first rank power."—*New York Sun.*

CARNEGIE HALL, MARCH 1, 1931

"A GREAT reception."—*New York Times.*

"CAPTURED his hearers by his highly sensitized and poetic style."

—*Jerome D. Bohm, New York Herald Tribune.*

"A NECROMANCER in subtle shades of tone, and a MASTER of fleet and SHIMMERING technical achievements."—*Leonard Liebbling, New York American.*

"He quite brought down the house with his BRAVURA."—*New York Sun.*

"His appearances have approximated a SENSATION."—*Edward Cushing, Brooklyn Daily Eagle.*

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Philadelphia Opera to Give Berg's "Wozzeck"



Albert Petersen, N. Y.

Mrs. William C. Hammer, Artistic Director of the Philadelphia Grand Opera, Which Is Producing "Wozzeck"

PHILADELPHIA, March 5.—When Leopold Stokowski lifts his baton in the opening measures of Alban Berg's opera "Wozzeck" in the Metropolitan Opera House, Philadelphia, on the evening of March 19, several new and noteworthy records will have been achieved. It will mark, for one thing, the entrance of Mr. Stokowski into the ranks of operatic conductors; it will be the American premiere of a work that has stirred wide comment abroad, and it will be the crowning event of the seven-year career of the Philadelphia Grand Opera Company and its artistic director, Mrs. William C. Hammer.

The advent of Dr. Stokowski in the role of operatic conductor has not been unheralded. He has already undertaken performances of opera and ballet in concert form, with an eye to dramaturgy and scenic investiture which gave more than a hint of his further adventures in this field. His interest in "Wozzeck," of which excerpts were played by the Philadelphia Orchestra in the Fall, proved the touchstone which led to his emergence as a full-fledged opera leader.

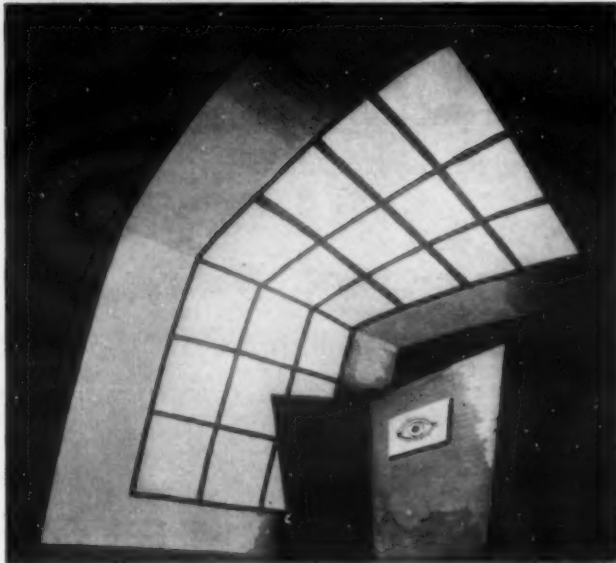
A Much-Discussed Opera

The Alban Berg opus itself has been the topic for much recent discussion, and the story of the ill-fated soldier, subjected to all the vicissitudes of the drab life of a small garrison town, is sufficiently well known. Wozzeck ends by killing his fickle sweetheart and destroying himself. The text is by Georg Büchner, and the adaptation is being made by Alfred Reginald Allen. Berg's music makes use of conventional forms, such as the fugue, passacaglia, suite and sonata-form, appropriate to the moods of the characters and the dramatic events of the story. The instrumentation is modern, with a sprinkling of instruments observed principally in jazz bands. The writing is rigorously atonal and makes use of the so-called *Sprechstimme*, or song-speech.

The presentation of this work by the Philadelphia Grand Opera Company has called forth heroic efforts on the part of all concerned. Daily rehearsals have been conducted by Dr. Stokowski and Sylvan Levin, assistant conductor of the company. The scene painting has been done by Robert Edmond Jones, noted scenic designer. Stage management has been given careful study by the indefatigable Wilhelm Wymetal, Jr.



Scenic Photos by The Commercial Photographer, Philadelphia



"The eye of the musical world will be on Philadelphia for that one night, and we do not want to be found lacking," explained Mrs. Hammer as she discussed the myriad preparations. "Everybody has given of their best, and we are satisfied that the production will be a worthy one."

Notable History of Company

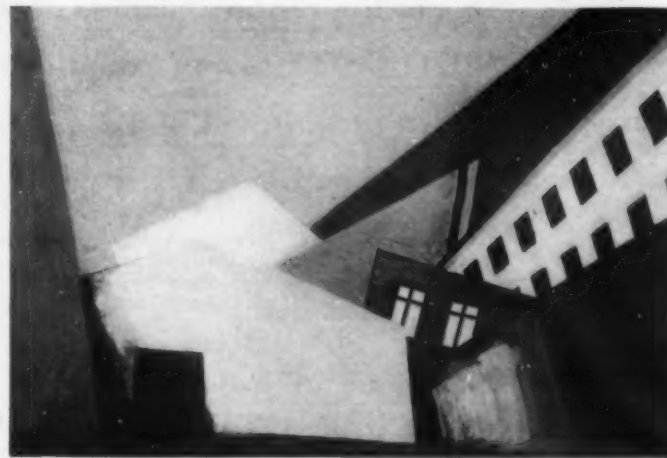
If it is not, that fault will not lie with Mrs. Hammer. For seven years she

has struggled and toiled against conditions which were not always favorable in a city in which opera companies used to be counted by the half-dozen. It is Mrs. Hammer's pride that the Philadelphia Grand Opera Company has never missed a scheduled performance, and that its record has been one of continuous growth.

It was in 1924 that the Philadelphia Grand Opera Association, which heretofore had sponsored the visits to Phila-



Mrs. Mary Louise Curtis Bok, Philadelphia Opera Chairman (Upper Right), and Three of Robert Edmond Jones's Settings for "Wozzeck": Top Center, A Street Scene; the Doctor's Laboratory at Left Below; and the Barracks



delphia of touring opera companies, decided to furnish a resident opera company to the city. With William C. Hammer as business manager, Mrs. Hammer as artistic director, and Mrs. Joseph Leidy as president and sponsor, the company gave six performances, accomplishing the task without a deficit. The season was repeated in 1925-26; and the following year, with the establishment of a guaranty fund, twelve performances were given.

The turn in the tide toward real achievement came at the end of the season of 1928-29, when affiliation was brought about with the Curtis Institute of Music, and Mrs. Mary Louise Curtis Bok, president of the Curtis Institute, became chairman of the board of directors of the opera company. Since then success has been assured, and the company is now looking forward to occupying its own home, funds for which have been provided by Cyrus H. K. Curtis.

Gabrilowitsch Elected Board Member of Philadelphia School

PHILADELPHIA, March 5.—At the annual meeting of the board of directors of the Settlement Music School, of which John Grolle is director, Ossip Gabrilowitsch was elected a member of the board for the ensuing year.

Mr. Gabrilowitsch recently visited the school while it was in session and was much impressed with the work. He was particularly interested in the results obtained by the work of the students of the department of musicianship, in which folk-songs were sung and analyzed.

Detroit Bohemians Hold "Intermezzo"

DETROIT, March 5.—The Bohemians, the city's foremost organization of professional musicians, held their annual Intermezzo on Feb. 17 at the Book-Cadillac Hotel. This year's party was Opus V. More than 800 persons took part.

A delightful novelty, "Bohemian Menagerie," a symposium of musical miniatures, introduced eight members of the Bohemians in the role of composers. The music was performed under the baton of Bendetson Netzorg. The animals were impersonated by members of the Detroit Civic Opera Company ballet. The compositions were by Francis Mayhew, Hans Pick, Abram Ray Tyler, Carl Beutel, Earl V. Moore, Arthur Luck, William Fishwick, Henri Matheys, Francis L. York and Mr. Netzorg. Russel McLaughlin acted as barker, while Jack Frost was the ringmaster.

Mr. Matheys led his "Grand March of the Bohemians." Arthur H. J.

Searle conducted the "Ode of Welcome" by Mr. Mayhew, and the all-city high school orchestra, which played during the dinner. General singing was led by George Galvani.

Thaddeus Wronski conducted the "Spanish Fantasy," the first part being sung by the Detroit Opera chorus. The second, made up of Spanish folk-dances, harmonized and orchestrated by Mr. Matheys, was interpreted by the ballet. The "Dance of the Witches," from Huperdinck's "Hänsel and Gretel," was performed under the baton of Mr. Smith by the opera ballet.

Officers of the Bohemians are Marcus Kellerman, president; Earl V. Moore, first vice-president; Llewellyn Renwick, second vice-president; Francis Mayhew, treasurer, and Fowler Smith, secretary. The board of governors, in addition to the officers, includes Francis L. York, Henri Matheys, Georges Mi-quelle and Carl Beutel.

HERMAN WISE

PELLEAS as portrayed by

EDWARD JOHNSON



Metropolitan Opera House, Feb. 25, 1931

"The Pelleas of Mr. Johnson Again Stirred Us with Qualities Transcending the Routine of Art, creating the illusion necessary to make Debussy's drama of the shadows one of the most moving and human of all plays in which music is the medium."

—N. Y. EVE. POST, Oscar Thompson

"Mr. Johnson's Pelleas has always been rich and thoughtful in detail, beautiful and sensitive in composition; it has grown in significance and authority."

—N. Y. HERALD TRIBUNE, Lawrence Gilman

"Mr. Johnson's Pelleas retains its grace, its fervor and its skillfully conveyed impression."

—N. Y. SUN, W. J. Henderson

"Always a part of the picture, a sensitive agent of Debussy's music."

—N. Y. TIMES, Olin Downes

"Johnson's singing is vocal art of the most finished kind, his flawless French enunciation adds to the worth of his achievement."

—N. Y. AMERICAN, Leonard Liebling

PETER IBBETSON, Created February 7, 1931

"The great feature of this performance was Mr. Johnson's Peter, admirable in song. As a dramatic figure, this was one of the finest creations that we have seen in opera. Mr. Johnson created not only drama but poetry."

—N. Y. TIMES, Olin Downes

"A model of enunciation, a carefully considered, sensitive, appealing portrayal of Peter."

—N. Y. TELEGRAM, Pitts Sanborn

"Has done nothing better than Peter Ibbetson. It was consistent, touched with imagination, had emotional eloquence, was distinctly well sung."

—N. Y. EVE. POST, Oscar Thompson

"That he has achieved so well drawn a characterization is a histrionic feat. He was particularly impressive."

—N. Y. SUN, W. J. Henderson

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MUSICAL AMERICA

Founded in 1898 by John C. Freund

Published by

The MUSICAL AMERICA CORPORATION

Suite 1401-4 Steinway Building

113 West 57th Street, New York

Telephone: Circle 7-0522 Cable Address: MUAMER

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Subscription Rates: U. S. A. and Possessions, \$3 a year;
Canadian and Foreign, \$4. Single Copies, Twenty Cents
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Nellie Melba

ANOTHER of the great line of sopranos has gone from us. Nellie Melba, most famous of Australia's musicians, and once our queen of song at the Metropolitan, died in her homeland at the age of seventy.

Her career, one of the most remarkable in operatic history, was a full one, complete in every detail. She was honored and acclaimed all over the world; she was recognized by her King, who made her a Dame of the British Empire.

Her work was done. She had sung occasionally up till within three or four years of her death, ever active, and enthusiastic in her later years as she was in her youth. Her delivery of the florid music in the old operas, of such trifles as Tosti's "Mattinata" (who that has heard her will ever forget her skill in making it sound like real music?), or an Arditi waltz like "Se saran rose" was the acme of beautiful singing, a model for vocal aspirants to follow. Melba knew how to sing; she had an organ of ravishing purity and limpidity. She was of the royal line, of those who have ever known what *bel canto* meant.

Her voice lives on in phonographic recordings which she made. It is a pity that most of these were made before the era of electrical recording. Even so they are treasurable. But were there no discs available, she would not be forgotten. The world, which has mourned her this last month, will remember her always.

Between Two Stools

WHEN is an opera a play? Or, to put it the other way about, when is a play an opera? The music and the dramatic critics of the New York newspapers had this question to answer when Eugene Bonner's adaptation of "A Venetian Glass Nephew" was staged at the Vanderbilt Theatre with a cast of singers who also had to talk. The auspices were those of the drama. Mr. Bonner's intent was musical. The work was announced as a "little opera." Most, but not all of the advertising was in the dramatic columns; most of the publicity matter seems to have been sent to the dramatic rather than the music editors.

A neat little question of jurisdiction arose. "Is this your job or mine?" asked the dramatic critic of the music critic. "You take it," seems to have been the answer of the music critic in every instance but one. Music critics shy at covering events in the theatres, almost as much as those that take place in hotels. With them, rightfully or wrongfully, music away from the settled routine of the opera house and the recital halls is apt to be considered "out of bounds." If there is a way out, they don't go. The line, of course, has to be drawn somewhere, as between those events which are of a general public and professional appeal, and those which are semi-private or represent primarily some group, neighborhood or congregational interest.

Revue, musical comedies and kindred musical plays are left to the dramatic critics, presumably because the music they contain is so slight in character, and so popular in type, as not to warrant serious musical criticism. Mr. Bonner, aware of this, went to some trouble to impress upon the music reviewers of several of the New York newspapers that his work was not a musical comedy, though it contained spoken dialogue rather than recitative. He even offered to go over the score with those among the reviewers whose acquaintance he had. But the theatrical auspices and the theatrical publicity worked too strongly the other way. With the exception of the *Evening Post*, all of the newspapers were represented at the premiere by their dramatic critics. Quite generally, they accorded the music kinder treatment than any other aspect of the production, but they did so in a manner to suggest that this music required more "esoteric" consideration than mere critics of the drama could be expected to give it. The reviews quite generally begged the question with respect to Mr. Bonner's score and left the reader with the impression that, after all, the dramatic critics felt the music critics should have been in their shoes.

All of this would be just amusing, were it not for the question as to how it affects the American composer. Labors of a year or more, in composition and orchestration, the anxieties and difficulties of a stage production, the revisions, the cuts, the amplifications, the doubts and hopes as to the judgment that will be pronounced on the music, all leading up to—a confession by the theatre critics that they don't know much about music, anyway!

RUSSIA has begun a determined campaign against "musical illiteracy." As a means of spreading knowledge of music, a half-million copies of classic and folk music have been printed and distributed through the newspapers. All concerts are supervised by the State. A committee of workers hears and classifies all artists into grades as well as passing on the suitability of all musical works to be heard.

Will State regulation of musical enterprise prove a solution for the various problems in this field? The answer lies in the future.

Personalities



Walter Gieseking, Noted German Pianist, Was Snapped During a Moment of Relaxation in the Midst of a Very Busy American Concert Tour, in Picturesque Carmel-by-the-Sea, California

Toscanini—An honorary professorship in the Hungarian Academy of Music has been conferred upon Arturo Toscanini, conductor of the New York Philharmonic-Symphony, by Admiral Nicholas Horthy, Hungarian regent.

Ysaye—The great Belgian violinist, Eugène Ysaye, has been appointed inspector general of four State-subsidized theatres and of the sixteen leading symphonic societies of Belgium. He already holds the post of chapel-master to the Queen of the Belgians.

Bellezza—King Victor Emmanuel has honored Vincenzo Bellezza with one of the oldest Italian orders of merit, the Order of Mauritius and Lazarus, founded 500 years ago. Mr. Bellezza joined the Metropolitan Opera's staff of conductors five seasons ago, coming here from Covent Garden, London.

Barre-Hill—During his stay in Boston with the forces of the Chicago Civic Opera, Barre-Hill, baritone, was guest of honor at the Musical Guild of Boston on Feb. 5, and the following day at the University of Michigan New England Club. Mr. Hill is a graduate of Michigan.

Damrosch—Already the possessor of a portrait of Liszt, painted from life, and one of Handel by Sir Godfrey Kneller, Walter Damrosch has added to his valuable collection a painting of Haydn by Charles Maucourt. The canvas portrays the composer at the age of thirty, clad in a rose-colored coat with gold buttons, and holding in his left hand a sheet of music.

Jeritza—With characteristic presence of mind, Maria Jeritza rendered first-aid to a ballet girl who fainted behind the scenes at the Metropolitan at a performance of "Boccaccio" some weeks ago. Mme. Jeritza picked the dancer up, carried her to the star's dressing room, and revived the grateful girl with applications of a camphor solution.

Gatti-Casazza—A strikingly lifelike bust of Giulio Gatti-Casazza, general manager of the Metropolitan Opera, was recently completed by a young Italian sculptor, Albino Manca, with the aid of photographs and casual conversations with the impresario. The sculpture was a surprise gift from Mme. Gatti-Casazza, who as Rosina Galli was formerly premiere danseuse at the Metropolitan.

Twenty Years Ago

as viewed in MUSICAL AMERICA for March, 1911

Nowadays, Children Cry for It

"Meistersinger" had its third hearing on Saturday. Mr. Toscanini conducted with avid enthusiasm. Would that he might show as much enthusiasm for the comfort of his audiences as for his own pleasure by shortening the opera by about an hour.

~1911~

Which Hurt More?

Mme. Emma Calvé had to submit to being vaccinated by the health officer at San Francisco when she arrived today from China. Even worse, she had to submit to a cross-examination about her age. The pursuer refused to set down the diva's age as twenty, although Mme. Calvé suggested that. (Note: Mme. Calvé was born in 1863.)

~1911~

There's No Accounting

Germany's favorite opera for the year from September, 1909, to September, 1910, was "Madama Butterfly," with 473 performances. The previous year it was d'Albert's "Tiefland," which had 647 performances.

~1911~

Then What's a Schönberg?

A correspondent of the *Musical Times* has discovered these illu-

minating definitions in Webster's Dictionary: Chopin: a liquid measure formerly used in France and Great Britain varying from half a pint to a wine quart. Wagnerite: A fluophosphite of magnesia occurring in yellowish crystals.

~1911~

They Still Turn Up

Collectors who are desirous of obtaining "genuine Stradivarius" violins made in Hoboken are informed by music dealers in New York that there will be no difficulty in accommodating them.

~1911~

What Vistas This Idea Opens!

(Headline) Would Breed Race of Singers. Tetrassini Advocates Inter-marriage of Artists to Produce "Vocal Aristocracy."

~1911~



The Late Engelbert Humperdinck, with His Wife and Daughter, Arriving in New York for the World Premiere of His "Königskinder," Which Was One of the Chief Events in the Metropolitan Opera Season Twenty Years Ago

More About Waste

THE Rockefeller dime epidemic, at latest reports, had just overtaken Albert Spalding.

One can see now what is really behind the alleged present financial depression.

* * *

Sartorial

IT'S hard to keep a good tenor down. Caruso lately got into the news again because of the sealing of his tomb to prevent the activities of a mysterious cult in Naples, which wanted to change his shroud periodically.

Well, many a living tenor nowadays would be glad to have similar attentions from a few philanthropic clothes merchants.

* * *

Hectic

GERALDINE FARRAR, in reminiscent mood, recently recalled the dear, dead days when she "climbed six flights of stairs in a Paris pension."

But for real thrills, Mme. Farrar ought to try the escalator in the Times Square subway station at five-thirty p. m.

* * *

Into the Mouths of Babes

THE annual Milk Fund benefit performance at the Metropolitan was this year devoted to the archly melodic "Boccaccio."

Though not an authority on pediatrics, we never would have recommended the "Decameron" as food for babes.

Musical Jottings in Lighter Vein

Horrible Possibilities

WE see that over in London a group known as the Men's Dress Reform Party has been urging the emancipation of male musicians from "boiled" shirts, stiff collars and other details of formal dress.

According to a United Press report, the party is negotiating with the British Broadcasting Corporation to allow

the men in its orchestras to appear in public without conventional evening clothes. It recommends that male musicians be allowed to adopt a new type of evening dress, made of soft, washable materials.

"A woman violinist, or pianist, has her arms entirely free while playing, but a man is oppressed by his tight-fitting evening clothes. We would like to see men as free as women in the matter of dress," said an executive of the party.

Backless tail-coats at the Philharmonic? Well now, really!

* * *

Meals Sans Music

OUT in Fort Dodge, Iowa, the chief of police has banned music in restaurants, because, he says, "If they have music, they'll want to dance."

Probably caused by the inordinate prevalence of Ravel's "Bolero" and the ubiquitous canticle of "The Peanut-Vendor"?

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Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Naturally Placed Voices

Question Box Editor:

What is meant by a "naturally placed voice"? Are they of frequent occurrence and do they indicate natural musicianship? J. B.

Milwaukee, Wis., March 4.

A naturally placed voice is one in which the inevitable breaks are negotiated without knowing it and the entire scale produced with complete ease. They are not very frequent and do not indicate unusual musicianship.

? ? ?

The Calliope

Question Box Editor:

Is the calliope worked by steam or air? How is it pronounced? F. C. D.

Hartford, Conn., March 1.

A calliope is worked by steam. Opinions differ as to the pronunciation. The muse for whom it was named is pronounced in four syllables with the accent on the second. Usually the instrument is known as a "kally-oap."

? ? ?

Tuning the Piano

Question Box Editor:

How often should I have my piano tuned to keep it in the best condition? R. D.

Little Rock, Ark., March 2.

About four times a year in any case and if it gets suddenly out of tune, owing to violent atmospheric changes, have it tuned immediately. Nothing is worse for a piano than to leave it out of tune for any length of time. It will impair the tone irretrievably.

? ? ?

Dialogue in "Faust"

Question Box Editor:

Is it true that Gounod's "Faust" as originally played had spoken dialogue? S. C. R.

New York, March 5.

The original libretto had spoken dialogue but this was elided before the first performance. Perhaps you are thinking of "Carmen," which had spoken dialogue until Guiraud composed the recitatives for it.

? ? ?

Beginning to Sing

Question Box Editor:

At what age should one begin voice training? H. H. W.

Detroit, March 1.

It depends to a certain extent on physical development, but in general, a girl should not start voice lessons until about fifteen and a boy before eighteen. There are, of course, exceptions.

Five American Works Presented in Rochester Composers' Concert

ROCHESTER, March 5.—An interesting American Composers' Concert was given in Kilbourn Hall by a group of players from the Rochester Philharmonic Orchestra, with Dr. Howard Hanson conducting, on the evening of Feb. 20.

If Dr. Hanson's selection of scores can be taken as symptomatic, there are indications that cacophony as such is becoming passé among the American composers of serious music, and that the trend at present is toward more melody. Not that the music was not modern in treatment of form, theme and orchestration, but a decided trend toward the melodic line was evident, and dominant and tonic harmonies were occasionally to be heard.

The program consisted of five works: the Overture to Frank Patterson's opera, "Mountain Blood"; a Symphony by Alfred Kroege; two numbers from a Ballet Suite by Robert Nelson; "Abraham Lincoln," a character portrait, by C. Hugo Grimm, and a Divertimento by Bernard Wagenaar.

Prelude to Patterson Opera Heard

Mr. Patterson's opera is based on a novel by Joseph Hergesheimer, and in accordance with its title is a Kentucky mountain tragedy. The overture is atmospheric in effect, rather reminiscent at times of other music, but pleasing. Mr. Patterson was in the audience and acknowledged the applause.

Mr. Kroege, a Rochester composer still in his thirties, has been repre-

sented by several compositions played at these American Composers' concerts. The Symphony is in four parts, an Allegro, Allegro Vivace, Andante and Rondo. It has a frankly melodic character throughout, though the effect, on the whole, is quite modernistic, with the exception of the last movement, a tribute to Grieg. The first movement has a strong theme and is well developed. The second, largely pizzicato, has decided charm. The Andante is lovely in feeling, interestingly handled and is the outstanding section of the symphony, both as to originality and orchestration, though the work is meritorious throughout. The Rondo is light in character, with a dancelike theme. The audience liked the music and gave Mr. Kroege and Dr. Hanson prolonged applause.

"Abraham Lincoln" by Mr. Grimm was more ultra-modern than the preceding numbers. It was well written, easily holding the listener's attention. However, like all program music, the title is largely arbitrary and one could fit any or no particular meaning to the music, as suited the mood of the listener, and enjoy it equally well.

The Prelude and Orientale from the Ballet Suite by Mr. Nelson were attractive bits of writing, simple and unpretentious, of the "conservatively modern" type.

Wagenaar Divertimento Given

Mr. Wagenaar's Divertimento has been given before, and appropriately

to its title is diverting music. It consists of four numbers—Cortège, Paspy, Pastorale and Rondo—by turns humorous, lively and introspective (in the Pastorale) and throughout not too ultra-modern to suit the average concert audience. Needless to say, it is beautifully orchestrated.

This was the twentieth of this series of concerts, which have been given at intervals during several years. The audience, as usual, filled the hall to overflowing, the supply of tickets having been exhausted five days before the event. The public interest in these concerts is quite wide, the number of people who wish to hear them being far greater than the capacity of Kilbourn Hall. Audiences quite evidently enjoy the opportunity to express their opinions on new music and to have a chance to see the composer, if the latter is able to be present. Dr. Hanson is always very cordially greeted by these audiences, who appreciate his efforts to help the American composer.

MARY ERTZ WILL

Harold Henry Plays in Washington Recital

A brilliant audience including many governmental notabilities attended the recent concert given by Harold Henry in Washington to entertain the guests of Mrs. James Griswold Wentz. Mr. Henry, who had been making some appearances in the West, included this private engagement before returning to New York.

The fiftieth birthday of Jan Kubelik was publicly celebrated recently in his native Prague, somewhat tardily on account of the violinist's lengthy tour of the Antipodes, from which he has returned.

Elsa Hilger Is Soloist with Juilliard Forces in New York Concert



Elsa Hilger 'Cellist, Heard as Soloist at the Recent Concert of the Juilliard String Orchestra

'Cello playing of a very high order was heard when Elsa Hilger appeared at the concert on Feb. 14, of the Juilliard String Orchestra, under Albert Stoessel's baton at the Town Hall. Miss Hilger revealed fine musicianship and great virtuosity in the Haydn Concerto in D Major, for which she received an ovation.

Stravinsky's "Les Noces" is scheduled for early productions in Cologne, Prague and Brünn.

The SCHUBERT MEMORIAL, Inc.

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the exact date to be announced later

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Information and contest conditions will be forwarded upon request.

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—The Morning Oregonian, Portland.

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"True intonation, unerring rhythm and pleasing stage manners marked the evening."

—Los Angeles Times.

"It was a musical treat."

—San Diego Sun.

"Audience Enthuses Over Liebeslieder Ensemble."

—Santa Barbara Press.

"There was music to please every taste."

—Oakland Post-Enquirer.

"Liebeslieder Ensemble Delights Music Lovers. Sacramento music patrons last night heard one of the most delightful and varied programs yet to be presented in this city."

—Sacramento Union.

"Unquestionably one of the finest programs Phoenix has had."

Arizona Republic, Phoenix, Ariz.

"Seldom do Salt Lake music lovers have an opportunity of hearing such a galaxy of musical artists at one time, a quartet of internationally famous vocalists and the De Maria instrumental ensemble. Any one of the four singers or the small symphonic orchestra would have been an outstanding musical attraction alone, and combined, the group presented an evening of music of unquestioned brilliance and quality."

—Deseret News, Salt Lake City.

"The audience practically refused to go home."

—Spokane Daily Chronicle.

"The quartet distinguished itself by its technical expertness, intelligence and taste."

—The Newark News.

"A unique and interesting performance. The quartet gave a lavish abundance of beautiful music sung with artistry. The orchestra, under Rosolino De Maria cannot be praised too highly."

—Springfield (Mass.) Union.

Personnel

Esther Dale
Fernanda Doria

*Paul Althouse
Jerome Swinford

De Maria Little Symphony

Rosolino De Maria, Conductor

JOHN GOSS

Distinguished English Baritone
and

THE LONDON SINGERS

Press Comment on First New York Recital

"English Visitors Delight."

The applause after each item which greeted the English visitors was so cordial that the singers might easily have added enough encores to equal the printed list.

The program was one which held fast the interest of the hearers throughout the afternoon.

The ensemble produced a sort of art which was utterly charming and delightful, due to the extraordinary clarity of diction, the finish of their phrasing and ability of the singers to catch and to communicate to their hearers the atmosphere of the divers moods of their international list with authentic flavor.

What was most characteristic about the art of these English visitors is that they have succeeded in avoiding two extremes almost inevitable in such a program. Either interpreters descend and make such items popular in a negative sense or they make of them something precious, "arty," to use a synonym in the vernacular. Mr. Goss and the quartet presented a program of songs intimately bound up with sailors, soldiers and common folk in such a way that both the subjects of their songs and musicians would have derived genuine pleasure."

—New York Times, March 2, 1931.

"Concert Filled with Spirit and Charm"

That excellent English singer, John Goss, and the London Singers, a quartet of men's voices, made their first local appearance together yesterday afternoon.

There was spirit and charm to whatever the ensemble undertook, and the large audience seemed to share freely in the good cheer and humor that flowed abundantly from the stage. Mr. Goss, who is a familiar figure here, was, of course, the guiding genius of the proceedings, his fresh and vigorous baritone being heard in both ensemble and in solo."

—New York World-Telegram, March 2, 1931.

"John Goss and the London Singers gave a concert of uncommon type yesterday afternoon. Mr. Goss has been heard here as a recital singer, but his environment yesterday was new, characteristic and distinctly interesting. He comes now with four other singers, two of whom play piano accompaniments, and all of whom can do solos."

Standing around the piano they present to their audience a remarkable variety of songs. Yet there was an appropriate style for every number.

Mr. Goss shone brilliantly as a chantey man, and when he led the way in 'Haul away, Joe,' one could fairly see the gang doubled over the fore-top-sail yard and kicking at the foot rope while they smothered a wind swollen bunt.

Mr. Goss and his companions have come to us with something quite out of the daily path of concerts. The little organization should have a prosperous visit."

—New York Sun, March 2, 1931.

SECOND NEW YORK CONCERT
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No Diminution in New York's Concerts

Auditoriums Replete with Music Lovers in Spite of Passing of Season's Apex — Stojowski Celebrates Twenty-fifth Year in New York—Maier and Pattison Give Final Ensemble Concert

USUALLY, when February is half over, concerts and recitals in New York begin a decrescendo for the year. This season they seem to be keeping up numerically and many of them have been of unusual excellence as well. Several debut recitals have added interest. Among these were Gabrielle Ritter-Ciampi of the Paris Opéra-Comique and Carlo Zecchi, pianist who had already been heard with the Philharmonic-Symphony. John McCormack drew the usual crowd in a recital and Robert Goldsand strengthened the good impression made at previous hearings. Rudolf Ganz was heard in a piano recital. Several concert series came to an end, including the Biltmore Morning Musicales.

Reinald Werrenrath, Baritone

The annual recital of Reinald Werrenrath, who comes to the concert stage in the midst of his occupation with radio affairs, was hailed by a large audience in Carnegie Hall on the evening of Feb. 16.

The baritone was in good voice, and delivered a program of many and interesting ramifications. German lieder, a song by Anton Rubinstein, and one by Christian Sinding were followed by a group of Danish songs, sympathetically sung to bring out their romantic qualities.

Theophile Wendt's three South African songs, based on native melodies, were sung with virility, but lacked the effectiveness that their sponsor claimed for them in a little speech. The last group included Anglo-American ballads, among them "Sweet Apple" by the accompanying pianist, Harry Spier, which had to be repeated. Many encores were demanded and granted.

F.

Albert Spalding, Violinist

Albert Spalding, the distinguished American violinist, gave a program of unusual quality in Carnegie Hall on the evening of Feb. 17, before an audience that evidenced its appreciation of his mature gifts and lofty artistic stature.

Mr. Spalding's program departed from the too-well trodden paths of violin literature, and provided interesting contrasts and the variations of style of which he is a master. Veracini's Prelude and Siciliana opened the list, and was played with dignity and grace, qualities which the artist also imparted to the Stravinsky Suite on Themes by Pergolesi.

Many listeners felt their keenest delight in Mr. Spalding's playing of the seldom heard Schumann Sonata in D Minor, Op. 121, where a luscious tone, beautiful phrasing and tender mood revealed to the fullest the romantic possibilities of the work.

Technical facility which is the art

that seems artless, devotion to the composer and full command of an individual style marked all of these performances, as well as those which followed—shorter works of Franck, Suk, Boulanger, Mendelssohn and Paganini. Andre Benoist, as always, contributed pianistic strength and artistry.

F.

Musical Art Quartet

For the third of their four subscription concerts, in the Town Hall on the evening of Feb. 17, the Musical Art



Josef Lhevinne, Whose Recent Piano Recital in Carnegie Hall Drew a Great Audience

Quartet played Beethoven—the Op. 18 No. 6 that shows the young man gradually maturing and finding his own expression, and the great Op. 132, in A Minor which is the epitome of a life of mystical and soul-stirring seeking and finding.

This ensemble has become so firmly entrenched in the affections of chamber music lovers of this city that its members, Sascha Jacobsen, Paul Bernard, Louis Kaufman and Marie Romaet-Rosanoff, have nothing to fear from visiting competition.

They played the first quartet with polish, fluency, elegance of style and noble tone, and carried these qualities also to the second, where they added that depth of feeling which its nature calls for. There was no doubt of the meaning of the ovations which followed.

F.

Berthe Erza, Soprano

Berthe Erza, an Algerian soprano who made a New York debut at the Stadium Concerts several years ago, gave a recital in the Carnegie Hall Chamber Music Hall on the evening of Feb. 17. She sang works of Italian, German, French and English masters, and was particularly applauded for her interpretation of songs by Ravel, Milhaud and Moussorgsky.

Her voice is well managed for the most part, and there was a feeling for color and expression which delighted the listeners. Herbert Goode accompanied.

F.

Dora de Phillippe, Soprano

Dora de Phillippe, who was one of the first to sing Madama Butterfly in

this country, with Henry W. Savage's opera company, and who was later a member of the Chicago Civic Opera, returned to a local stage after a long absence for a recital in the Barbizon-Plaza on the evening of Feb. 17.

A distinguished musical audience applauded her program, which comprised a French group, four Schubert songs, Spanish songs, and English songs by Cowles, Church, Delius, Hadley, Carpenter and Orsini.

The singer's interpretative ability proved of a high order, and her voice was best displayed in lyric mood. Harvey Brown accompanied.

F.

Josef Lhevinne, Pianist

Josef Lhevinne was heard in Carnegie Hall on the evening of Feb. 18, when he offered a program of easily enjoyed compositions. He began with the Bach-d'Albert Toccata and Fugue in D Major, and after a Mozart Sonata in C Major ended his first group with the Hummel Rondo in E Flat, through which his fingers danced with fascinating lightness and sparkle. His extraordinary finger control and speed made child's play likewise of Chopin's Etude in G Sharp Minor, in double thirds, and the "Wintery Wind" Etude, in A Minor.

Compositions depending more essentially upon interpretation for the strength of their appeal were evident in the choice of works by Chopin which formed the second group. Liszt's Twelfth Rhapsody at the end had the brilliance necessary to keep its bones from rattling. A beautiful performance of Debussy's "Poissons d'Or" in the same group proved one of the highlights of the evening. After the program proper the usual crowd gathered at the stage and succeeded in eliciting several extra numbers.

D.

New York Sinfonietta

The New York Sinfonietta, Quinto Maganini, conductor, gave a concert of old and new music in the Roerich Museum Concert Hall on the evening of Feb. 18, before an interested and amused audience. The outstanding feature was a performance of Robert Russell Bennett's "A Charleston Rhapsody," based on the dance which was so popular a few years ago, and frankly in jazz mood and idiom. The composer conducted, and was recalled several times, although the performance itself lacked something of the spirit that was needed.

The concert began with an "Ave Maria" of Josquin Després, and a quaint suite of "Dinner Music" by Telemann, in which the little orchestra was more at home. Other works heard were the Strauss "Tales from the Vienna Woods," Borodin's "At the Convent," Goossens's "By the Tarn," Poulenc's "Three Perpetual Movements," scored for wind instruments and percussion by Mr. Maganini, Hindemith's "Canonical Sonata" for two flutes and the "Elegie" of Sibelius.

F.

Pothoula Canouta, Dancer

Pothoula Canouta, a seventeen-year-old American dancer of Greek parentage, made her New York debut in the Town Hall on the evening of Feb. 18. She was assisted by Raymond Bauman, pianist, Berthe Imelda Georges, harp-

ist, Abram Veder, 'cellist, and Giannina Cesi, soprano.

The first part of the program was devoted to visualizations of music by Grieg, Liszt, Chopin and Levidis, and the second to Spanish dances, in which Miss Canouta was seen at her best.

C.



Guy Maier and Lee Pattison, Whose Two-Piano Recital in the Town Hall Marked the Farewell of This Team

Sadah Shuchari, Violinist

Sadah Shuchari, violinist, who has won both a Naumburg Scholarship and a Schubert Memorial Prize, gave a recital in the Town Hall on the evening of Feb. 19, presenting a well chosen and difficult program.

The A Major Sonata of Brahms was the main number of Miss Shuchari's list. This was given with insight and with fine phrasing and excellent tone. The numbers from the E Major Partita were played in good classical style and the Glazounoff A Minor Concerto had moments of charm. Shorter pieces were all well done.

Miss Shuchari's playing as a whole has much to recommend it. There were certain things that might have been better, but time and experience will undoubtedly remedy these shortcomings. Gregory Ashman played very fine accompaniments.

J.

Maier and Pattison, Pianists

Guy Maier and Lee Pattison gave what was announced as their farewell recital of two-piano music in New York in the Town Hall on Saturday afternoon, Feb. 21, when an audience of admirers of many seasons' standing compelled them to add an extra program almost as long as the program proper at the end. The public had been asked to send in requests for the numbers to be played, so the list contained many old favorites.

The standard of ensemble playing that these pianists have attained through long and constant association is of so individual a nature that their decision to abandon this field of activity is greatly to be regretted. If their playing on this occasion lacked something of their wonted freshness and spontaneity and showed a tendency to sentimentalize and to stress external effects needlessly, these details were offset by a greater richness of nuance, subtlety of interplay between the two instruments and elasticity of rhythm than ever before.

High lights of the program were the finely sonorous "Coronation Scene" (Continued on page 39)

THE ELSHUCO TRIO of New York

"They maintain a delightfully balanced and delicately sensitive ensemble."—Pitts Sanborn in the Telegram.

"There is a freshness and crispness about their playing which captivates and holds the hearers."—B. L. C. in the Telegraph.

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New York Sun, Nov. 12

Management: Emma Jeannette Brazier, 100 W. 80th St., N. Y. C.

ANNOUNCE THIRD OF SUMMER SESSIONS

Austro-American Conservatory Adds Noted Musicians to Its Teaching Staff

The Austro-American Conservatory of Music and Fine Arts, at Mondsee, in the Austrian Salzkammergut, has announced its third Summer session, to be held from July 6 to Aug. 29.

Extensive additions are being made to the living quarters, and the teaching staff has been augmented by a number of distinguished artists.

Bela Bartok will conduct the school of modern composition and piano playing. Rosina Lhevinne, Paul Stefan, Marie Prentner, George and Virginia Castelle, Leskowitz-Tandler, Cesia Kaufler, Lewis Richards, Charles Cooper, Herman Kaplan and Florence Lamont Hinman are among those who will conduct classes.

Other members of the faculty include the following: violin, Otakar Sevcik; 'cello, Friedrich Buxbaum; piano, Paul Weingarten; singing, Theo Lierhammer, Tona Hermann, Oskar Martold; stagecraft, Lothar Wallersteiner, director of the Vienna Opera; organ and improvisation, Franz Schutz, Bruno Seidlhofer; chamber music, the Roth Quartet; harmony and solfeggio, Walter Klein and Richard Stohr; dancing, Rudolf von Laban, Grete Gross; and plastic arts, Leo Franck.

Besides the foreign professors, the school authorities expect to have an American professor for each department.

Among the honorary officers are Leopold Stokowski, Artur Bodanzky, Emil Von Sauer, Rudolph Ganz, Artur Rodzinski, Josef and Rosina Lhevinne, Fritz Kreisler, Max Reinhardt and others. Wilhelm Kienzl of Vienna is president of the administrative board and Paul Stefan, musical director. The administrative officers also include

Manhattan Symphony and Chorus Give Hadley Work



Part of the Large Ensemble Which Presented Henry Hadley's "Mirtil in Arcadia" in Its First New York Performance at the Mecca Auditorium on February 8. Dr. Hadley Is Shown at Rehearsal with the Soloists and a Children's Chorus of 250 Members, Which Assisted the Manhattan Choral Society of 300 Singers and the Manhattan Symphony Orchestra

Katherine Buford Peeples, vice-president; and Fritz Krombholz, general secretary.

Regular courses at the conservatory include eight weeks' tuition, two hours per week of private instruction, one hour with one of the masters and one hour with an assistant, two hours per week in class, attendance at three performances of the Salzburg Festival and at conservatory concerts, and board and lodging, including the use of separate rooms and instruments for practice.

WHEN Henry Hadley's choral work, "Mirtil in Arcadia," was given its New York premiere under the composer's baton by the Manhattan Choral Society and the Manhattan Symphony in Mecca Auditorium on Feb. 8, the charm of children's voices added to the idyllic musical picture based on Greek legend. A chorus of 250 school children assisted the mixed chorus of 300 and the orchestra of 100 players.

Holding rehearsals for so large an aggregation of young singers constituted an especial problem, but this was

brilliantly solved and the resulting performance brought the commendation of the audience and musical press.

The soloists for the charming pastoral were Inez Barbour as Amaryllis, Alma Peterson as Flora, Jeannette Vreeland as Venus, Judson House as Mirtil, Fred Patton as Jove, Herbert Gould as Amintas, and Paul Leyssac as the Narrator.

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ALTON JONES

PIANIST

"ALL THE EARMARKS OF THE VIRTUOSO: WON ALL THE HONORS OF A GREAT SUCCESS."—N. Y. Staats-Zeitung.

TOWN HALL RECITAL, NEW YORK, FEBRUARY 11, 1931

"Rich dynamic scale
Imaginative grasp
Sensitive feeling
Subtle nuance
Vigorous and electrifying execution
Searching and thrilling account of the Chopin Scherzo"
—(N. Y. Telegram)

"Individual approach to music
Deft technique
Much charm in phrasing
Fine program"
—(Chotzinoff, N. Y. World)

"One of the most talented and interesting of the younger American pianists
Drew tones of lovely tints from the keys"
—(N. Y. American)

"A pianist whom even the jaded concert-goer may hear with interest
Intelligence
Individuality
Imagination"
—(Irving Well, N. Y. Journal)

"Admirable style
Sentiment
Excellent clarity
Brilliance"
—(N. Y. Sun)

"Fine style
Dash
Splendidly energetic"
—(N. Y. Post)

"Brilliant technique
Elegantly clear passage work
Splendid dynamics
Perfect use of pedal"
—(N. Y. Staats-Zeitung)



"Remarkable technical accomplishments
Unusually keen sensibility often effects a brilliant illumination of the music
Effortless skill
Great variety of tonal color
Wholly admirable responsiveness of mood"
—(Brooklyn Eagle)

"VIGOROUS AND ELECTRIFYING EXECUTION, SEARCHING AND THRILLING."—N. Y. Telegram.

PERSONAL REPRESENTATIVE: MARKS LEVINE, 711 FIFTH AVE., NEW YORK.

Steinway Piano

Music Supervisors Plan Sectional Meetings in Many Parts of Country

CHICAGO, March 5.—The Music Supervisors' National Conference has arranged a series of national and sectional conferences, to take place in various parts of the country, during the next two months.

The Southern Conference will hold its seventh meeting at Memphis, Tenn., on March 11, 12 and 13. Headquarters will be at the Hotel Peabody. Features of the conference will be demonstrations in the schools, concerts by various musical organizations of the district, an exhibition of interest to music educators, and addresses by Mrs. Elmer J. Ottaway, Alice Keith, Russell V. Morgan and others. The Southern High School Chorus and Orchestra, led by William Breach and Joseph E. Maddy, will be featured. There will be a demonstration of Dalcroze Eurythmics by Paul Boepple.

The officers of the Southern conference are:

Grace P. Woodman, Chapel Hill, N. C., president; William C. Mayfarth, Spartanburg, S. C., first vice-president; Minnie D. Stensland, Knoxville, Tenn., secretary; C. D. Kutschinski, Winston-Salem, N. C., auditor; Raymond F. Anderson, Birmingham, treasurer; and J. Henry Francis, Charleston, W. Va., second vice-president and editor.

Eastern Conference Scheduled

The Eastern Conference will hold its twelfth meeting in Syracuse, N. Y., on March 18, 19 and 20. Headquarters will be at the Hotel Syracuse. Prominent in the discussions will be the vitalization of vocal music and the new Eastern Music Camp. There will be demonstrations and concerts by many school and college groups. Francis Findlay, conductor of the All-Eastern High School Orchestra, has announced that Dr. Howard Hanson and Victor L. Rebmann will appear as guest conductors. Sectional meetings, an exhibit and numerous social features will be held.

The officers of the Eastern Conference include:

M. Claude Rosenberry, Harrisburg, Pa., president; Elbridge S. Pitcher, Auburn, Me., first vice-president; Marion E. Knightly Wilson, Winchester, Mass., secretary; Clarence Wells, Orange, N. J., treasurer; F. Colwell Conklin, Larchmont, N. Y., and Annabel Groves Howell, Wilmington, Del., directors, and Pauline A. Meyer, Cortland, N. Y., second vice-president and editor.

Meeting for the Southwest

The third biennial meeting of the Southwestern Conference will take place in Colorado Springs, Col., March 24 to 27. The Antlers Hotel will be the headquarters. An extensive program of addresses and musical features has been arranged. Among the speakers will be:

Frank A. Beach, George Oscar Bowen, Franklin Dunham, Otto W. Miessner, Frantz Proschowsky, Ada Bocking, John W. Beattie, Russell V. Morgan, Stephen Deak, Mrs. Marx Oberndorfer, Victor Berquist and Margaret Streeter.

The Southwestern Conference Orchestra, led by Russell V. Morgan, and the Southwestern Conference Chorus under John C. Kendel, will be among the many musical organizations heard in programs including many American compositions.

The officers of the Southwestern Conference are:

Grace V. Wilson, Wichita, Kan., president; Frances Smith Catron, Ponca City, Okla., first vice-president; Sarah White, St. Joseph, Mo., secretary; Catharine E. Strouse, Winona, Minn., treasurer; Eugene M. Hahnel, St. Louis, Mo., auditor; J. Lucella Burkhard, Pueblo, Colo., and George Oscar Bowen, Tulsa, Okla., directors, and Stanley S. Effinger, Colorado Springs, second vice-president and editor.

California Conference

The California Conference will as-

semble for its tenth meeting in Los Angeles, March 30 to April 2, with the Hotel Biltmore as centre. A large attendance is expected at the convention events, which will include numerous conferences and discussions by educational leaders of the Pacific Coast. Musical events will include organ recitals and a concert by the Southern California Conference Chorus, led by Earle S. Blakeslee; the Los Angeles All-City High School Orchestra, under Dr. E. A. Cykler, and the Fremont High School A Cappella Choir, under Ida E. Bach.

The officers of the California Conference are:

Herman Trutner, Jr., Oakland, president; Mrs. Gertrude B. Parsons, Los Angeles, first vice-president; S. Grace Gantt, Berkeley, secretary and treasurer; F. F. Jeffers, San Jose, auditor, and Louis Woodson Curtis Los Angeles, second vice-president and editor.

Sessions for the Northwest

The second biennial meeting of the Northwest Conference will be held in Spokane, Wash., April 6 to 8, with headquarters at the Hotel Davenport. Many educators and other speakers will be heard, including Otto W. Miessner, Mrs. Marx Oberndorfer, Dr. J. J. Landsbury, and others. Rural school music will be the subject of a special session, presided over by Marguerite Hood, State Director of Music for Montana.

The officers of the conference are:

Francis Dickey Newenham, Seattle, president; Marguerite V. Hood, Helena, Mont., first vice-president; Judith Mahon, Boise, Idaho, second vice-president; Helen Boucher, Seattle, secretary; Esther Jones, Seattle, treasurer; Robert R. Walsh, Portland, Ore., auditor, and Roy E. Freeburg, Missoula, Mont., director.

North Central Meeting Scheduled

Another important meeting will be the third biennial of the North Central Conference in Des Moines, Iowa, at the Hotel Fort Des Moines, April 13 to 17. Henri Verbrugghen, conductor of the Minneapolis Symphony, will appear as guest leader of the North Central Orchestra, and John Finley Williamson, conductor of the Westminster Choir, will lead the North Central High School chorus as guest in the same concert. Carl Sandburg, noted poet, will be one of the speakers at an evening banquet. Numerous educational conferences will take place.

The officers of the North Central Conference include:

Herman F. Smith, Milwaukee, president; Marian Cotton, Winnetka, first vice-president; Edith M. Keller, Columbus, Ohio, secretary; Harold E. Winslow, Indianapolis, auditor; Mrs. Ann Dixon, Duluth, and David E. Mattern, Ann Arbor, directors; Walter Aiken, Cincinnati; Joseph E. Maddy, Ann Arbor; Frank E. Percival, Stevens Point, Wis., treasurer, and Gaylord R. Humberger, Springfield, Ohio, second vice-president and editor.

Myra Hess to Make Another Tour Here Next Season

Myra Hess, English pianist, who is now concluding a successful American tour, will return to fulfill a coast-to-coast concert itinerary here next January.

Miss Hess, in the last month of her tour, played in Philadelphia on four successive days, making three appearances with the Philadelphia Orchestra. She then left immediately for Minneapolis, where she played as soloist with the Minneapolis Symphony on March 6. Other engagements include appearances in Milwaukee, March 8; Buffalo, March 11; Boston, Providence, New Haven and Englewood, and at Princeton University on March 26.

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"Music and Films" in Copland-Sessions Concert

European and American Films to Be Shown with Music to Fit

THE Copland-Sessions Concerts, in the "Evening of Music and the Films," announced for March 15 in the Broadhurst Theatre, will draw on material from both European and American film-makers, and will present special music by composers of both continents. Hugh Ross will conduct an orchestra composed of thirty men from the Philharmonic-Symphony.

Five short films will be shown: three by the young American Ralph Steiner: "H.O." and "Mechanical Principles" with music by Colin McPhee, and "Surf and Seaweed" with music by Marc Blitzstein; and Cavalcanti's "La P'tite Lilie" and Newsreel, with music by Darius Milhaud.

In addition, two appropriate musical compositions will be given. "Music for the Theatre," a suite in five parts by Aaron Copland, has already been performed in New York, Boston, Paris, Frankfurt, Rochester and Mexico City. It was last played in New York by Walter Damrosch and the New York Symphony in 1927. The present performance will for the first time be conducted by the composer. The work is one of Copland's first compositions in which he frankly attempted to use the jazz idiom for symphonic purposes.

Three movements of Roger Sessions's "The Black Maskers" will also be played: Dance, Dirge, and Finale. Originally written in 1923 as incidental music for a performance of Andrejev's play of the same title given at Smith College, it has never been heard before in New York.

Darius Milhaud wrote his music for "La P'tite Lilie" and the Newsreel in 1928 for the Baden-Baden Chamber Music Festival. Both will be heard here for the first time.

Steiner's Films Abstract

"Surf and Seaweed" is one of the two "water films" done by Ralph Steiner, young American photographer,

who has experimented with films since 1926. Blitzstein's music is divided into six short movements, and attempts to provide a setting for the film; "it is sometimes de-

Ralph Steiner (Left), Young American Photographer Whose Three Films Are to Feature the Copland-Sessions Concert, Is Shown with Aaron Copland Whose Suite, "Music for the Theatre," Will Be on the Program



scriptive, sometimes direct," he says.

"H.O." won the first prize of \$500 in 1929 in the Photoplay Magazine Contest. It is a more abstract study of water than is his "Surf and Seaweed."

"Mechanical Principles" was filmed in the Museum of Science and Industry. The machine principles shown in the film are a part of the permanent exhibition, which was set up to show how to convert a continuous rotary motion into push and pull, also to demonstrate the principle of gears, cams, escapements, and the like. All of these principles appealed to Mr. Steiner because of their abstract beauty of design.

Igor Stravinsky was soloist with the London Symphony in the first performance in England of his Capriccio for piano and orchestra, under the baton of Malcolm Sargent, in Queen's Hall on March 2 and 3. At the same concert, one of the Courtauld-Sargent series, Stravinsky conducted his "Fire Bird" Suite.

ERNESTO DODDS SCORES PALM BEACH TRIUMPH

Delights Fashionable Throng with His Performance as Tonio in "Pagliacci"

PALM BEACH, March 5.—The Roman Chorus, Palm Beach's own unique musical organization, presented Leoncavallo's "Pagliacci" in the Orange Gardens of the Everglades Club on the evening of Feb. 20, with the distinguished Argentine baritone, Ernesto Dodds, in the role of Tonio, the tragic clown. The west end of the gardens, transformed into a beautiful little Italian village, with haystack, church belfry and miniature theatre, provided an ideal setting for the opera. A large and brilliant audience greeted the players with enthusiasm.

Outstanding in its dramatic power was the performance of the guest star, Mr. Dodds, his rich, virile voice being coupled with histrionic abilities of a high order. His compelling delivery of the Prologue brought him an ovation lasting many minutes, and after each of the two acts he was recalled many times.

The other principals, Beryl Blake as Nedda, Edward Jardon as Canio, Robert Freund as Silvio, and Robert Atkisson, the Beppe, all acquitted themselves admirably. Maestro B. Gagliano conducted. The opera, with the same cast, was repeated with great success at Wright Field, in West Palm Beach, on Feb. 23.

Rayner Scores at Opéra-Comique

PARIS, March 1.—Sydney Rayner, young American tenor, is appearing with much success at the Opéra-Comique. Following his re-entry with the company as Cavaradossi in Puccini's "Tosca," in January, he won acclaim in the title role of Massenet's "Werther." This week he will be heard as the younger des Grieux in the latter composer's "Manon."

VIRGINIA TO HOLD FIRST EISTEDDFOD

Manhattan Symphony, Under Hadley, and Soloists to Appear with Chorus

CHARLOTTESVILLE, VA., March 5.—The mountain troubadours of the historic Blue Ridge will assemble in Charlottesville for the first Virginia Eisteddfod, to be held from April 14 to 17.

Virginia's aspirations and traditions, as expressed in music and in the dance, will be given voice in the four days' programs. Compositions of noted Virginians, including John Powell, Arthur Fickencher, Winston Wilkerson and many others, will be presented.

Hardy mountaineers who learned such tunes as "Mississippi Sawyer," "Old John Hardy" and "The Banjo Picker" from the lips of their fathers and mothers, will play them on instruments which have been handed down through the generations. Many of these tunes are said to have originated in England centuries ago.

A massed choir composed of 1,000 trained singers from thirty choruses will give Schubert's Mass in E Flat, accompanied by the Manhattan Symphony of New York, conducted by Dr. T. Tertius Noble and Dr. Henry Hadley. John Powell will play his "Rhapsodie Nègre," with orchestra at one of the symphony concerts. There will also be organ recitals and many other features. The soloists to be heard include Grace Kerns, soprano; Harrison Christian, baritone, and others.

The Virginia Federation of Music Clubs and the Virginia State Music Teachers' Association are sponsoring the Eisteddfod idea and are obtaining the cooperation of music clubs throughout the country to make it a success. Preparations are being made for the entertainment of several thousand visitors.

Honegger Reported at Work on Opera Based on Valéry Libretto

Arthur Honegger is said to be engaged in composing an opera to a libretto by Paul Valéry, which is scheduled for production this season at the Paris Opéra. Ida Rubinstein will appear in the Honegger-Valéry work.

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Australian Diva Occupied Unique Position in Operatic World

(Continued from page 5)

might be able to give her a position in the chorus of "The Mikado" the following year. Carl Rosa made an appointment to hear her, but forgot it. Melba, characteristically, declined to make another appointment. Wilhelm Ganz, however, heard her sing and gave her an engagement in Prince's Hall, where she sang June 1, 1886, still without creating any impression whatever.

Both her father and husband then attempted to convince her that her aspirations would come to nothing. Nevertheless she staked everything on one last throw . . . and won!

Before leaving Australia, Mrs. Armstrong had been given a letter of introduction to Mathilde Marchesi by the wife of the Austrian ambassador in Melbourne. Armed with this letter, she went over to Paris and sang for Marchesi. Made over into fiction, the entire scene has been preserved in George Moore's "Evelyn Innes." After hearing Mrs. Armstrong sing, without making any comment, the veteran teacher ran to the steps and called to her husband, "Salvatore! Come down! I've found a real star!" Returning to the astonished young singer, she said: "If you'll stop with me a year, I'll make something wonderful of you!"

Starts Lessons with Marchesi

Mrs. Armstrong accordingly set to work and began the study of operatic roles at once. Marchesi, always quick of temper, bullied her to tears very often, but none the less, she taught her how to use her voice. It was at one of her salon musicales in the Rue Jouffroy the following December that Helen Porter Mitchell Armstrong became "Melba," by which name she was known forever after. The name, made from her native city of Melbourne, was used as being more euphonious than her own. Ambroise Thomas, who was present, heard her sing the Mad Scene from his "Hamlet" and prophesied great things for her. Shortly after, Maurice Strakosch, who had so much to do with the making of Patti's career, heard Melba singing "Caro Nome" one day during a lesson. He was visiting Marchesi's husband and said to him: "Salvatore, I want that singer. I don't know whether she is tall or short or pretty or ugly!" A contract was signed with him which, if memory serves, caused Melba some inconvenience, but he died a year later.

After only nine months' preparation, Melba made her operatic debut as Gilda at the Théâtre de la Monnaie in Brussels, on Oct. 13, 1887. She had only three stage rehearsals, but in spite of this, her biographer states that her success was instantaneous and overwhelming. There is, however, some doubt about this. She sang in Italian on account of her indifferent French accent. The same season she also appeared in "Traviata," "Lucia," "Lakmé" and "Hamlet." Her stipend was about \$600 a month.

Sings at Covent Garden

Sir Augustus Harris, hearing her, offered her an engagement at Covent Garden, where she appeared as Lucia on May 24, 1888. Her success was very mild indeed and, curiously enough, the British critics spoke more of her acting ability, which in later years was considered most mediocre, and ignored her singing. She appeared in several other operas without much more success, and at the end of the season gave up her contract for the following year.



Dupont, Brussels

Four of Melba's Important Roles. Above, *Aida* During Her Early Days at the Brussels Opera, *Rosina* in "Barber of Seville" and "Manon" in Massenet's Opera of That Name. Left, in the Final Scene of "Roméo et Juliette"

Back in Brussels she took up her career there. Paris tried to get her for the first performance of "Roméo et Juliette" at the Opéra, but Brussels would not release her and Patti sang instead. Her Paris debut was as Ophélie in "Hamlet" on May 9, 1889. She was paid \$1,200 a month, which she considered " princely." Berlin and Madrid offered her better terms, as did the Gaité-Lyrique for light opera, but she decided to remain at the Opéra. That Spring she sang again at Covent Garden with more success, appearing as Juliette with the de Reszkes, then at the height of their fame, and was commanded to sing at Buckingham Palace. She appeared as Elsa in "Lohengrin" during this season. Her only appearance at the Opéra-Comique in Paris was on Dec. 11, 1890, when she sang Micaela to the Carmen of Calvé at a benefit for the Bizet monument.

In February, 1891, she was invited to St. Petersburg to sing "Lohengrin," "Faust" and "Roméo et Juliette" with the de Reszkes. The Tsar Alexander ordered all these operas to be remounted and restudied for them.

Conquers Cabal at La Scala

Her first Italian appearance was at La Scala in "Lucia" on March 16, 1893. There was a cabal against her, and she was threatened with poison and every sort of personal indignity. She ignored all this, however, and although facing at first a chilly, inimical house, she triumphed completely. During this engagement she met Verdi and coached Gilda, Aida and Desdemona with him. She also promised Leoncavallo to create Nedda in the London premiere of "Pagliacci," which she did with great success, and Mascagni to create Luisa in his "I Rantzau" in London. This latter, however, was a failure.

Melba's American debut was made as Lucia at the Metropolitan on the evening of Dec. 4, 1893. It was only a partial success. The following month she sang in a performance of "Tannhäuser" in French and in February in "Lohengrin" in Italian. The season



Reutlinger, Paris



International

ended that year with "Faust" on Feb. 23, the de Reszkes and Melba being in the cast. The enthusiasm was such that at the end of the Prison Scene, a grand piano was hauled onto the stage and Melba sang "Home, Sweet Home" to the accompaniment of Jean de Reszke! The following year she was a member of one of the phenomenal casts in which every role was filled by a star of the first magnitude. "Huguenots" was given with Nordica, Melba, Scalchi, the de Reszkes, Plançon and Maurel. She also sang Desdemona for the first time, to the Otello of Tamagno and the Iago of Maurel. At the opening of the Music Hall in Baltimore that season she sang Bohm's "Still wie die Nacht," telling the audience as she sat at the piano to accompany herself that this was the first time she had ever sung in German in public. Her first appearance in Massenet's "Manon" in this country was made at the Metropolitan on Jan. 27, 1896.

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Fatal "Siegfried" Performance

The following Dec. 30 Melba made one of the great and historic mistakes of her career. On the advice of Jean de Reszke, she had been studying the role of Brünnhilde in "Siegfried." Her one appearance in the part, with Anton Seidl conducting, very nearly wrecked her voice. She sang a few more times during the month of January and then retired for a long rest on the French Riviera.

In 1897-1898 Melba made an extensive tour of the United States with the Damrosch-Ellis Opera Company, singing "Traviata" and "Barber of Seville." Ignoring accuracy of de-

tail, in the Music Lesson Scene, Melba used to have a concert grand piano wheeled onto the stage and would accompany herself in various songs, some of which were scarcely commensurate with her dignity as an artist. She had studied Mimi with the composer in London, and said it was she who advised him to see the play "Madame Butterfly," which was then running in London and from which one of Puccini's most famous operas was made. She sang in the first Covent Garden performance of "Bohème" in 1899. The writer remembers very vividly hearing her in the work that same summer. At the conclusion of the Puccini opera Melba would don the nightgown of Lucy Ashton and coming before the curtain would sing the Mad Scene from "Lucia."

With Caruso at Monte Carlo

Melba's first opera with Caruso was "Bohème," which she sang at Monte Carlo in February, 1902. During this engagement she sang in the first stage performance of Berlioz's "Damnation of Faust," which was given with Renaud as Mephistopheles and Jean de Reszke as Faust. In September of that year she made her first visit to Australia since she left it to study for the stage. Her return was like the triumph of royalty, and her father was so overcome with excitement that he suffered a paralytic stroke.

When Oscar Hammerstein had his Manhattan Opera House in process of building, he approached Melba with a proposition to sing with his organization. Melba gave no definite reply one way or another. The first season of the Manhattan Opera, as is well known, began as a complete failure financially. Hammerstein cabled to her in London after the opening of the season, and against all advice she decided to come to the Manhattan. "I like his pluck!" she is reported to have said. She was paid \$3,000 a performance and all traveling expenses. Her debut at the Manhattan in "Traviata" on Jan. 2, 1907, turned the tide for the house. She later appeared in "Lucia."

During her first performance there she was amused and interested at hearing during the applause the Australian bushman's call "Coo-ee!" It transpired that an Australian government official whom she had known as a little girl, was passing through New York on his way to England and took this way of welcoming her.

(Continued on page 49)

CINCINNATI HEARS MILHAUD CONCERTO

**Bakaleinikoff Plays with
Reiner Men in Work
for Viola**

CINCINNATI, March 5.—The American premiere of Darius Milhaud's Concerto for viola and orchestra was given at the Cincinnati Symphony concerts of Feb. 27 and 28. Vladimir Bakaleinikoff, the soloist of the concerts, by the beauty of his playing, the soundness of his musicianship and the finish of his artistry, imparted to the concerto a seriousness and a seeming worth not altogether inherent in the score. In this he was more than aided by Fritz Reiner and the orchestra.

In itself the concerto is an entertaining trifle, neatly put together, generally terse and to the point in its presentation of material, often amusing and on occasion rather witty. The second and third movements have a certain lyric charm and a rather studied prettiness, while the fourth indulges in tentative coquetry with jazz rhythms. The work left one in a pleasant frame of mind, but with no overwhelming desire to hear it again.

Mr. Reiner opened the program with a magnificent performance of Brahms's "Academic Festival" Overture. Next came the Handel Concerto in B Minor for viola and orchestra, beautifully played by Mr. Bakaleinikoff. Under Mr. Reiner's baton Ravel's "Le Tombeau de Couperin" was enchantingly presented. The same composer's orchestration of Moussorgsky's "Pictures at an Exhibition" brought the program to a brilliant conclusion.

SAMUEL T. WILSON

Hans Barth Holds Open Forum Following Detroit Recital

DETROIT, March 5.—Hans Barth, exponent of the harpsichord, piano and quarter-tone piano, gave an enjoyable recital of music for these instruments here recently, under the auspices of the Pro Musica Society, in the concert hall of the Arts Building.

At the conclusion of the program, Charles Frederick Morse, president of the society, requested the artist to hold an open forum. Mr. Barth graciously and readily answered many questions as to how to write for the quarter-tone piano, what its harmonic basis is, what advantage the octave divided into twenty-four tones has over the familiar twelve-tone one, etc. He was enthusiastically applauded.

European Artists to Make Debuts in America Under NBC Service

SEVERAL new European artists will come to the United States next season sponsored by NBC Artists Service. Final announcement by George Engles of the list of concert artists under the management of NBC Artists Service for 1931-32 includes the names of five newcomers. As previously announced, Conchita Supervia, noted Spanish coloratura mezzo-soprano, will be among the interesting newcomers. Mme. Supervia will be in this country only six weeks, arriving in January. In addition to touring in concert she will make a number of guest appearances with the Chicago Civic Opera Company.

Rosette Anday, Hungarian contralto, is another distinguished member of European operatic circles who will make her first visit to the United States next season under the auspices of NBC Artists Service. Mme. Anday is a leading artist at the Vienna State Opera and Covent Garden, and sang last season with much success at the Teatro Colon in Buenos Aires.

Wiener and Doucet, French exponents of two-piano music, will also make their American debut under this management. These artists are said to be among the foremost interpreters in their particular field on the continent.

Another new name which appears on the list is Egon Petri, Hungarian pianist. His first American tour is being booked by NBC Artists Service through arrangement with S. Hurok. This arrangement provides that all artists now under the Hurok management are to be booked by NBC Artists Service. Included among these is Mary Wigman, who has been the outstanding feature of this year's dance season. She is to be booked by NBC Artists Service for one hundred appearances next season.

The Hurok list also includes the Russian revue, "The Blue Bird," which visited the United States for a brief visit six years ago. The company consists of forty-five singers, dancers, actors and an orchestra, headed by the originator of the revue, Yascha Yushny.

Paderewski, it is announced, will return next season in response to urgent demands from cities which he was unable to include in his present long tour. Artists who have recently come under the management of NBC Artists Service for the season of 1931-32 include:

Efrem Zimbalist, Florence Austral, Mary McCormic, Nina Koshetz, Claire Dux, Martha Attwood, Margherita Salvi, Coe Glade, Cyrena Van Gordon, Franz Baumann, Attilio Baggione, Hans Hermann Nissen, Francis Macmillen, John Amadio, Sadah Shuchari, Shura Cherkassky,

Sascha Gorodnitzki, Yolanda Mero, Isabelle Yalkovsky, the International Singers, the Aguilar Lute Quartet, Marion Claire and Henry Weber.

Complete List of Artists

The complete list of concert stars under management of NBC Artists Service for the season of 1931-32 follows:

Mary Wigman, Walter Damrosch, Victor Chenkin, "The Blue Bird," Isa Kremer; sopranos: Florence Austral, Martha Attwood, Anna Case, Claire Dux, Dusolina Giannini, Nina Koshetz, Louise Lerch, Mary McCormic, Claudia Muzio, Margherita Salvi, Hallie Stiles, Juliette Lippe; mezzo-sopranos: Conchita Supervia, Olga Albani, Gladys Swarthout; contraltos: Schumann-Heink, Rosette Anday, Coe Glade, Cyrena Van Gordon, Sonia Sharnova; cellist: Beatrice Harrison; tenors: Lauri-Volpi, Beniamino Gigli, Attilio Baggione, Franz Baumann, Antonio Cortis, James Melton, Lewis James, Robert Simmons; baritones: Walter Mills, Hans Hermann Nissen, John Charles Thomas, Reinold Werrenrath; violinists: Renée Chemet, Paul Kochanski, Francis Macmillen, Erika Morini, Benno Rabinof, Sadah Shuchari, Efrem Zimbalist; flutists: John Amadio, Rene Le Roy; pianists: Paderewski, Shura Cherkassky, Rudolph Ganz, Sascha Gorodnitzki, Mischa Levitzki, Josef Lhevinne, Jan Smeterlin, Lee Pattison, Yolanda Mero, Egon Petri, Isabelle Yalkovsky, Wiener and Doucet, Guy Maier in recitals for young people and musical travelogues; vocal ensembles: The Revelers, Russian Symphonic Choir, instrumental ensembles: Gordon String Quartet, Musical Art Quartet, Le Trio Morgan, Josef and Rosina Lhevinne, Grandjany and Le Roy, Gordon and Pattison, National Little Symphony, Marion Claire and Henry Weber; harpist: Marcel Grandjany.

New Farwell and Hadley Works to Be Given by Manhattan Symphony

Thelma Given, violinist, and Rafaelo Diaz, tenor of the Metropolitan, will be the soloists at the next concert of the Manhattan Symphony in Carnegie Hall on March 15. Miss Given will play the Tchaikovsky Concerto and Mr. Diaz will sing a dramatic aria, "Halcyone," specially written for him



Van Damm

George Engles, Managing Director of the NBC Artists Service, Who Is Bringing a Number of New European Artists to the United States Next Season

by Henry Hadley. The program will also include the Overture "Liebesfrühling" by Georg Schumann; Arthur Farwell's Suite, "Gods of the Mountain," after the play by Lord Dunsany, played for the first time in New York, and the Overture "1812" by Tchaikovsky.

Velazco to Play Jazz Piano Concerto with Hadley Forces

Emil Velazco, organist and composer, has been chosen by Henry Hadley to play his jazz piano concerto, "Kaleidoscope," with the Manhattan Symphony on March 29 in Carnegie Hall.

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First "Pelléas" Given at Metropolitan

Debussy's Opera in Familiar Presentation with Accustomed Cast—The "Ring" Begins in Wagner Matinee Cycle—Melchior Returns to Sing in "Tristan" and "Walküre" — "Tristan" with Changed Cast

THE Metropolitan's annual "labor of love," producing Debussy's "Pelléas et Mélisande," was the occasion of the gathering of that opera's devotees recently. Other outstanding events during the fortnight included the return of Lauritz Melchior, who sang Tristan in company with a changed cast for this opera, and who was heard in the matinee cycle "Walküre."

"Pelléas et Mélisande" Once More

Debussy's "Pelléas et Mélisande" was restored to the repertoire on the evening of Feb. 25, Edward Johnson and Lucrezia Bori repeating their familiar and praiseworthy performances of the ill-starred Maeterlinck lovers. The remainder of the cast included Mme. Bourskaya as Geneviève, Ellen Dalossy as Yniold, and Messrs. Whitehill, Rothier and Ananian as Golaud, Arkel and the Doctor, respectively. Mr. Hasselmans conducted.

Once more the vague fantasy of Debussy's strangely apt setting of the Flemish poet's play startled by its appropriateness. The performance of both the singers in the title roles left nothing to be desired, and Mr. Whitehill's Golaud, surely one of the finest characterizations ever given in the opera house, was delightful beyond expressing. The remaining singers were all adequate. J.

Sunday Night Concert

The Sunday night concert on Feb. 15 was, for reasons best known to the management, designated as "Special."

The soloists were Mmes. Corona, Didur and Lerch, sopranos; Julia Claussen, contralto; Messrs. Martinelli and Tedesco, tenors, and Ezio Pinza, bass. Wilfred Pelletier conducted.

Mr. Martinelli created something of a stir by singing the "Meistersinger" Prize Song in German, making a good impression therewith. He also gave the Arioso of Canio from "Pagliacci." There were arias and duets from "Favorita," "Perle du Brésil," "Puritani," "La Wally," "Hérodiade," "Tannhäuser," "Lucia," "Prophète" and "Trova-tore." Mr. Pelletier's orchestra played the Third "Leonore" Overture of Beethoven and the "Coq d'Or" Suite. J.

Lily Pons as "Lucia" Again

Lily Pons again appeared in the name-part of "Lucia" on the evening of Feb. 17, creating the usual uproar by her beautiful coloratura singing. She was ably assisted by Mr. Martinelli as Edgardo and by Messrs. De Luca, Bada, Pinza and Paltrinieri. Miss Wakefield was the Alisa. Mr. Bellezza conducted. J.



Lauritz Melchior, Danish Tenor, Who Has Returned to Sing Wagner Roles at the Metropolitan

Whitehill in "Siegfried"

The third "Siegfried," on the evening of Feb. 18, presented a cast familiar in their respective roles from previous performances this season. An exception was Mr. Whitehill, who returned to the role of the Wanderer, singing with the notable diction characteristic of his work and in a voice tonally freer than on some occasions in the past. The rest of the cast included Mr. Laubenthal in the title role, Mr. Meader as Mime, Mr. Tappolet as Fafner, Mr. Schützendorf as Alberich, Mme. Ohms as Brünnhilde, Mme. Branzell as Erda, and Miss Fleischer as the voice of the Forest Bird. Mr. Bodanzky conducted a performance that was conscientious, if not particularly brilliant. M.

The Second "Juive"

Halevy's "La Juive" was sung for the second time this season on the evening of Feb. 19, the cast being identical with that of the previous hearing of the work. Elisabeth Rethberg sang the title-role with exquisite tone and gave a moving interpretation of the character. Mr. Martinelli sang Eleazar in his best style, winning plaudits from a large audience. Nina Morgana sang the florid music of Eudoxie in artistic style and made sympathetic a not very interesting character. Others in the cast included Messrs. Tedesco, Picco, D'Angelo, Ananian and Wolfe. Miss De la Porte and Mr. Bonfiglio provided ballet divertissements. Louis Hasselmans conducted. N.

The Matinee "Ring" Opens

The first opera of the Tetralogy, "Rheingold," was given on the afternoon of Feb. 20, with Mr. Bodanzky conducting.

The performance as a whole was one of the best the Metropolitan has given of the work and this was largely due to the fact that some of the smaller roles were in more capable hands. Among these were Hans Clemens, who did an excellent Froh, and Siegfried Tappolet, who was Fasolt, and Dorothee Manski, who sang Freia.

Mr. Bohnen's Wotan in a still more ornate costume than usual, looking like a Carlovigian monarch, sang splendidly. Mr. Kirchhoff's Loge, becoming slightly ubiquitous, is still a fine performance. Miss Kappel's Fricka has its moments of dignity and beauty, and Miss Branzell's Erda lacks depth and the proper minatory note. Messrs. Schützendorf and Meader were again excellent as Alberich and Mime. The remainder of the cast included Messrs.

Gandolfi and Wolfe and Mmes. Wells, Fleischer and Telva. J.

Mario in "Sadko"

Queen Mario substituted for Editha Fleischer as the Sea Princess in the season's second performance of "Sadko," singing unusually well, and doing all dramatically that can be done with an undramatic role. Mr. Johnson was again a magnificent Sadko. The remaining male roles were distributed as at the first hearing of the work this year, among Messrs. Ludikar, Tedesco, Gandolfi, d'Angelo, Bada, Macpherson and Cehanovsky. Mmes. Swarthout and Claussen completed the cast, the latter replacing Mme. Bourskaya. Mr. Serafin conducted. N.

The Third "Rigoletto"

For the third time this season, Lily Pons appeared as the luckless Gilda in Rigoletto, on the afternoon of Feb. 21. Mr. De Luca again gave his poignant and touching performance of the jester, and Mr. Gigli sang superbly the music of the Duke.

The remainder of the cast included Mmes. Swarthout, Falco and Egnener and Messrs. Pinza, d'Angelo, Ananian, Paltrinieri, Cehanovsky and Tomisani. Mr. Bellezza conducted. J.

Bori as Violetta

Lucrezia Bori reappeared as Violetta in "Traviata" at the opera's fifth hearing on the evening of Feb. 21, giving her usual careful and appealing reading of the role. She was assisted by Alfio Tedesco, who sang Alfredo for the first time here, also his first appearance in a major role.

Mr. Danise impersonated Germont, and the lesser roles were capably interpreted by Mmes. Egnener and Falco and Messrs. Bada, Gandolfi, Picco and Wolfe. Mr. Serafin conducted. N.

Sunday Night Concert

A highly original program was given at the Sunday Night Concert on Feb. 22, popular classical songs, or classical popular songs, forming the first half of the program. These included "Old Folks at Home" and "Carry Me Back to Ole Virginny" and "Drink to Me Only With Thine Eyes," sung by a quartet composed of Queena Mario, Marion Telva and Messrs. Johnson and Tibbett. There were also songs of Deems Taylor by Miss Mario.

The second half was of sterner stuff sung by Mmes. Ryan, Vettori and Fleischer and Messrs. Marshall and Rothier. Wilfred Pelletier conducted the orchestra and Carl Young and Stewart Wille were at the piano in certain numbers. H.

Another "Barber"

Still another performance of "The Barber of Seville" on the evening of Feb. 23, allowed a Monday night audience to revel in the fresh and charm-

ing personality of Lily Pons, and to applaud her flexible vocal gymnastics.

As before, the young star was surrounded with a cast composed of Armand Tokatyan as the Count, Mr. De Luca as Figaro, Mr. Pinza in his remarkable characterization of Don Basilio, Mr. Malatesta as Bartolo, and lesser luminaries in the persons of Mr. Gandolfi, Mr. Paltrinieri and Miss Wakefield. Mr. Bellezza conducted. Q.

"Walküre" in Ring Cycle

The "Walküre" performance in the current Wagner matinee cycle was given on Feb. 26. Lauritz Melchior, making his seasonal debut, was in superb form as Siegmund. Michael Bohnen repeated his impressive impersonation of Wotan. Siegfried Tappolet was well cast as Hunding.

Mme. Kappel as Sieglinde, Mme. Ohms, the Brünnhilde, and Mme. Branzell, the Fricka, gave their familiar interpretations. Mmes. Manski, Wells, Besuner, Bourskaya, Telva, Wakefield, Divine and Flexer as the Valkyries, completed the cast. Artur Bodanzky conducted the spirited performance. E.

The Third "Roméo et Juliette"

The third performance this season of "Roméo et Juliette" had Queena Mario instead of Grace Moore, who was announced to make her season's first appearance in the role. Mme. Mario sang with charm and delicacy and at times rose to really tragic heights in her acting.

Mr. Gigli sang Romeo's music superbly, and Mr. De Luca was an engaging Mercutio. The remainder of the cast included Mmes. Swarthout and Falco and Messrs. Bada, Altglass, Picco, Ananian, Didur, Pinza and Macpherson. Mr. Hasselmans conducted. N.

"Peter Ibbetson" Given Again

Deems Taylor's "Peter Ibbetson" had its third hearing on the evening of Feb. 27. The cast was the same as at the previous performances, Edward Johnson repeating his extraordinarily fine characterization of the hero and Miss Bori that of the Duchess of Towers.

Mr. Tibbett made all possible of his not very extended role. Others in the cast included Mmes. Telva, Bourskaya, Biondo, Wells, Doninelli, Falco and Egnener, also Messrs. Bada, Gandolfi, d'Angelo, Paltrinieri, Windheim, Cehanovsky and Picco. Mr. Serafin conducted. N.

"L'Africana" Again

Meyerbeer's "L'Africana" was repeated before a full house on the afternoon of Feb. 28. Elisabeth Rethberg as Selika and Beniamino Gigli as Vasco da Gama were in fine voice. Queena Mario sang the role of Ines delightfully, and Adamo Didur was excellent as Don Pedro.

The remainder of the cast included Mme. Wakefield and Messrs. Ananian, (Continued on page 42)

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NEW ORLEANS HAS BRILLIANT SERIES

Minneapolis Symphony in Three Concerts—Noted Recitalists Appear

NEW ORLEANS, March 5.—The New Orleans Philharmonic Society brought the past month to a musical peak with the numerous events imported under its auspices. The Minneapolis Symphony, Henri Verbrugghen, conductor, through its yearly appearances, has become an integral part of the musical life here. Mr. Verbrugghen's programs this season were of more than the usual interest. The orchestra on Jan. 25, 26 and 27 appeared in two evening performances, and an afternoon "Pop" concert of popular works. In the matinee program the soloist was Milou Voitier, soprano, scholarship pupil of the Philharmonic Society, who recently returned from study in New York.

John Charles Thomas, baritone, recently captivated a Philharmonic audience with an unusual program including opera arias, old and modern lyrics, and spirituals. Outstanding was his singing of "Requiem du Coeur" by Pessard.

Guy Maier gave a fascinating piano program for the children's series sponsored by the Philharmonic.

The Junior Philharmonic Series was closed with a recital by Beatrice Harrison, 'cellist.

An outstanding artistic success was achieved by Harald Kreutzberg and Yvonne Georgi, dancers, introduced in a recital by Maud W. Gosselin.

The annual series of three sonata recitals, inaugurated two years ago by Eugenie Wehrmann-Schaffner, pianist, and Adrian Freiche, violinist, is an individual feature of local chamber music. An interesting selection of sonatas marked the first of this season's programs on Feb. 2. It included Beethoven's Sonata in C Minor, Saint-Saëns's in D Minor, and Eugene Goossens's Op. 21. In future programs on March 13 and April 25 these artists will present sonatas by Schubert, Brahms, Pierné, Schumann, Honegger and Grieg. It is the intention of Mme. Wehrmann-Schaffner and Mr. Freiche to tour the Southern states this Spring.

Two-piano recitals have had prominence here recently. A program by Mme. Wehrmann-Schaffner and Eda Flotte-Ricau was a special attraction of the weekly gatherings sponsored by the Newcomb School of Music. The



C. Bennette Moore

Mme. Eugenie Wehrmann-Schaffner and Adrian Freiche, Who Give Annual Sonata Recitals in New Orleans

program included Saint-Saëns's "Variations sur un Thème de Beethoven," Tailleferre's "Jeux de Plein Air" and Debussy's "Fêtes."

Marie Elise Dupuy and Sarah O. Isaacs in another two-piano list presented a Bach-Bauer Concerto, Saint-Saëns's "Suite Algérienne," and a group of shorter numbers, giving creditable performances.

The Fine Arts group of the American Association of University Women at the initial meeting of the season presented a program devoted to American music, featuring the works of Horatio Parker. The trio of the Chamber Music Association, consisting of Ernest E. Schuyten, violinist, Otto Finck, 'cellist, and Enrique Tuit, pianist, played Parker's Suite, Op. 39. Mrs. Henry Laurens, a former pupil, gave some personal reminiscences of the composer. A group of songs by Rosa Ivens, accompanied by Ethel Scott McGehee, completed the program.

OTTILIE M. LAMBERT

Walter Widdop Engaged for Ann Arbor and Evanston Festivals

Walter Widdop, English tenor, has been engaged to sing at both the Ann Arbor and North Shore music festivals under Frederick Stock in May, following his appearances at the Cincinnati Festival. At Ann Arbor, Mr. Widdop will be heard in a concert version in English of "Boris Godounoff."

KANSAS CITY WELCOMES RENOWNED RECITALISTS

Robeson, Muriel Kerr and Werrenrath
Are Visitors—Many Local
Events Heard

KANSAS CITY, Mo., March 5.—Paul Robeson, Negro bass-baritone, was heard in recital in Convention Hall, on Feb. 9. With the exception of a group of songs by Beethoven, Mozart, Purcell, Borodin and Gretchaninoff, the program was of spirituals. The audience of 2000 showed its appreciation both for Mr. Robeson and his co-artist, Lawrence Brown.

At a Kansas City-Horner Conservatory convocation, Sylvia Tell, head of the school's department of dance, and a selected class of her students were presented. Analysis of general rudiments formed the first half of the program, followed by interesting demonstrations of a dance form with students displaying their own creative reactions and several dances in which Miss Tell joined. At the close of a short explanation on the importance of the integration of the arts, Miss Tell paid tribute to her former instructor, Anna Pavlova. The audience crowded the capacity of Horner Hall.

Muriel Kerr, pianist, was presented at a Mu Phi Epsilon Sorority morning musical in the ball-room of the Hotel President recently. Her musical gifts, developed to a marked degree, gained the approval of several hundred patrons. She played works of Scarlatti, Leo, Schumann, Debussy, Medtner and Liapounoff.

Reinald Werrenrath, who has frequently been heard in recital in this city, appeared in the Fritschy Night Series on Feb. 11, in Convention Hall. The baritone's gracious manner, style

and poise were arresting. Leon Benditzky was the accompanist.

Marjorie Rose Ryan presented the following students in a musical at Epperson Hall: Valborg Evanson, Donna Greenberg, from the studio of John Dwight Sample, of Chicago; Lucile Christie and Sophie Lederman Kahn. Emma Jo Swaney, pianist, assisted and Marjorie Standart played accompaniments and was heard in an introductory organ number. This event was one of a series, presented every month.

Professional students of the vocal studio of Edna Forsythe and from the organ class of Mrs. James Elliot were presented in a recital at the Central Presbyterian Church recently.

Lucille Vogel Cole, pianist, and Carroll W. Cole, violinist, were heard at Epperson Hall, in the second of a series of sonata recitals recently. They played works of Beethoven, Brahms and Sylvio Lazzari. The audience was audibly grateful for the well chosen music, sincerely performed.

BLANCHE LEDERMAN

Alvin Goodman Engaged for Faculty of Philadelphia School

PHILADELPHIA, March 5.—The Settlement Music School of Philadelphia, John Grolle, director, has announced the engagement of Alvin Goodman, pianist and authorized representative of the Tobias Matthay School in London, as a member of its faculty.

Rudow Opens Office in Philadelphia

Jack E. Rudow, manager of musical and entertainment enterprises, has opened a concert bureau in the Real Estate Trust Building in Philadelphia.

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GOOSSENS IN FINAL ROCHESTER CONCERT

Conductor Says Farewell in Midst of Parting Tributes

ROCHESTER, March 5.—The last evening concert of the season was given last evening in the Eastman Theatre on Feb. 27 by the Rochester Philharmonic Orchestra, Eugene Goossens, conductor. A capacity audience gathered for Mr. Goossens's last appearance with the orchestra. The program consisted of the Overture to Weber's "Der Freischütz," Brahms's Fourth Symphony in E Minor, Strauss's "Till Eulenspiegel," Goossens's tone-picture, "By the Tarn," (played by request) and Respighi's "Pines of Rome."

The orchestra never played better. Mr. Goossens drew from it some beautiful pianissimo passages, and all the program was well done. The conductor's work proved charming, full of the soft quiet atmosphere of the tiny Scotch lake. It made a delightful contrast to the sparkling Strauss that preceded it and the brilliant "Pines of Rome," which was a magnificent climax.

Departing Conductor Honored

After Mr. Goossens had responded to several recalls by the audience at the end of the program, the orchestra rose to its feet and played a fanfare for him, written for the occasion by Paul White, assistant conductor of the Rochester Civic Orchestra. The concertmaster, Gustave Tinlot, on behalf of the orchestra, presented the departing conductor with a gift of a watch, expressing their appreciation of him as conductor and friend.

Harold Gleason, organist and member of the Eastman School of Music, made a presentation of a watch chain to Mr. Goossens on behalf of the Eastman School faculty, with words of appreciation. Leroy Snyder, speaking in the name of the Rochester Civic Music Association, presented him with a set of jeweled dress studs, cuff links and waistcoat buttons, and told of the high esteem and appreciation for the splendid work he had done for the orchestra, and the high regard in which he is held by the Rochester public. Mr. Goossens said in reply that he was deeply moved by these expressions of esteem, and as the audience stood and listened, he paid a hearty tribute to the Rochester Philharmonic Orchestra, bidding the city take pride in it and promising that he would never forget it, and that he would always be interested in hearing of its welfare.

School Orchestra Plays

The Eastman School Orchestra, Samuel Belov, conductor, gave a concert on Friday afternoon at the Eastman Theatre. The playing of the program—the Overture to Rossini's "Semiramide,"

Rapid Rise to Stardom Marks Operatic Career of Coe Glade

CHICAGO, March 5.—Few young singers have risen so rapidly in the ranks of a major opera company as has Coe Glade with the Chicago Civic Opera. Her first season was marked by her debut as Amneris in "Aida," and at the suggestion of critics she was assigned the title role of "Carmen" during the same year. During her second season she sang Adalgisa to the Norma of Rosa Raisa, and the leading role of Dulcinea in Massenet's "Don Quichotte" opposite Vanni-Marcoux.

The season just past has perhaps been Miss Glade's banner year, since she created the role of Julie in the world-

engagements that would keep her busy until the opening of the Chicago Opera season.

Miss Glade has already filled thirty-five concert engagements this season, in addition to her appearances with the Chicago Opera on tour. Cities which have heard Miss Glade in recital this season are: Kenosha, Racine and Beloit, Wis.; Ashland and Owensboro, Ky.;



Coe Glade, Mezzo-Soprano of the Chicago Civic Opera, as Dalila in Saint-Saëns's Opera

Blakeslee-Wintworth

premiere of Hamilton Forrest's "Carmille" and sang the title role in the revival of Thomas's "Mignon," winning unusual acclaim from both critics and public in the latter role.

During the Summer months Miss Glade is a member of Cincinnati Zoo Opera Company. At the conclusion of the past season there she had planned a trip to Europe as a guest of Mary Garden at her villa on the Riviera. But she got no farther than New York, for a telegram from her manager, Dema Harshbarger of the Civic Concert Service, notified her of a series of recital

Beethoven's Fifth Symphony, "Jenny Lind" from Douglas Moore's "P. T. Barnum" Suite and Tchaikovsky's Marche Slav—was spirited and excellent in every way. It is always a keen pleasure to hear these young people play, their enjoyment and loving care of performance is so evident. The orchestra plays over WHAM every Wednesday afternoon at four o'clock, and these continuous performances are adding greatly to its proficiency. There was a good-sized and very cordial audience. The concert was free.

MARY ERTZ WILL

Mary Wigman to Give Request Program at Final New York Recital

Mary Wigman, the distinguished German dancer, will give a request program at her final appearance of the season, in Carnegie Hall, Friday evening, March 13. As Miss Wigman,

with her musical associates, Hanns Hasting and Meta Menz, will board the liner Bremen for Europe immediately after the performance, the recital will commence at 8 o'clock sharp.

Completing her ten weeks' visit to this country, Miss Wigman will have given more than thirty recitals, including twelve in New York City. At each of her appearances the house has been sold out in advance. The dancer will return to America next December for a coast-to-coast tour, under the management of S. Hurok.

Marguerite Melville-Lisniewska Plays at Upper Montclair Studio

UPPER MONTCLAIR, N. J., March 5.—To celebrate the tenth anniversary of her handsome music studio here, Florence Irwin Tracy presented Marguerite Melville-Lisniewska, pianist, in a recital in its auditorium on the evening of Feb. 13.

DETROIT APPLAUDS RESIDENT ARTISTS

Pro-Musica Gives Works by Local Composers—Choir in Visit

DETROIT, March 5.—The local chapter of Pro-Musica, in the second concert of its series of three at the Institute of Arts, on Feb. 24, gave an interesting program arranged by Georges Miquelle and performed by local artists. Those who took part were Laura Littlefield, soprano; Joachim Chassman, violinist; Mischa Kottler, pianist; the Detroit String Quartet, composed of Ilya Schkolnik, William Graefing King, Valbert P. Coffey and Mr. Miquelle, all members of the Detroit Symphony orchestra; Margaret Mannemach, pianist; and G. Beaume, R. Hall and A. Bachman, cellists, who with Mr. Miquelle played pieces for four 'celli by Stuart Mason.

Of particular interest were the compositions of Henri Matheys and Mr. Coffey, both of Detroit. Mr. Chassman and Mr. Kottler gave a fine reading of Mr. Matheys's Violin Sonata. The quartet played Mr. Coffey's "Three Characteristic Pieces—French, Spanish and American." Following the concert a short social evening was enjoyed. Agnes Savage was chairman of a group of twenty-two hostesses.

The Toronto Mendelssohn Choir was presented in Masonic Auditorium on Feb. 26, under auspices of the Philharmonic Concert company, James E. Devoe, manager. The varied program included the Bach eight-part motet for two choirs, "Sing Ye to the Lord." Dr. H. A. Fricker, conductor of the noted choir, was in charge.

Ilya Schkolnik, concertmaster of the Detroit Symphony, made his yearly appearance as guest conductor of his fellow musicians at the Saturday night "pop" concert of Feb. 28. The Border Scottish Choir, H. Whorlow Bull, conductor, assisted the orchestra, singing choruses and part-songs. Mr. Schkolnik led the men in Beethoven's "Leonore" Overture, No. 3; the Overture to Wagner's "Tannhäuser;" and Brahms's Second symphony, in D Major.

Victor Kolar, associate conductor of the orchestra, was on the podium for the sixteenth Saturday night "pop" concert on Feb. 21, in Orchestra Hall. Georges Miquelle was the soloist, playing the "Elegy" by Fauré and Popper's "Hungarian" Rhapsody. The rest of the program included the Wedding March from Mendelssohn's "Midsummer's Night Dream;" the Overture to Rossini's "Semiramide;" Liszt's Second "Hungarian" Rhapsody; Grainger's "Colonial Song" and "Molly on the Shore;" Schubert's "Moment Musical;" and "Serenade," excerpts from Victor Herbert operas, and Mr. Kolar's new march, "Fair Land of Mine," the last number played by request.

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CHORUS SINGS WITH MILWAUKEE FORCES

Waller Leads Excerpts from "Schwanda"—Chicago Men Heard

MILWAUKEE, March 5.—Another gala program was presented by the Milwaukee Philharmonic recently under Frank Laird Waller, at the Auditorium, with the assistance of the Lyric Male Chorus.

The chorus of 110 men sang with spirit and with fine attention to detail, under Alfred Hiles Bergen, the conductor. They began with Protheroe's "The Pilot" and added Rasbach's "Trees" and the "Hallelujah, Amen" chorus from Handel's "Judas Macabæus." Chorus and orchestra combined in Gounod's "By Babylon's Wave" and the Pilgrim's Chorus from "Tannhäuser."

Mr. Waller again demonstrated his skill as a program-maker, adding a new work, the Polka and Fugue from the opera "Schwanda," by Weinberger. This work is replete with sprightly tunes and contains the zest of adventure. The audience received it cordially.

Other orchestral works were "Peer Gynt" Suite, the "Meistersinger" Prelude, Chabrier's "España" and several "Hungarian Dances" of Brahms.

Chicago Symphony Again

Another of the series of concerts in the Pabst Theatre by the Chicago Symphony was given recently under the management of Margaret Rice, when Frederick Stock chose the Bruckner Ninth Symphony as the chief work. He brought out the strength and beauty of this work with infinite care and sympathy.

The remainder of the program included the Brahms "Variations on a Theme by Haydn," MacDowell's D Minor Suite and excerpts from the third act of "Siegfried," using Mr. Stock's own arrangement.

J. Erich Schmaal, pianist, gave the second of his chamber music series at the Athenæum and resurrected some fine music which Milwaukee music-lovers seldom have a chance to hear. Mr. Schmaal and Alois Smrz collaborated in the Dohnanyi Sonata in B Major for piano and cello, and John Neuhauser assisted in the Bach E Flat Sonata for flute and piano.

The Schumann D Minor Trio, which

Balokovic Returning to America After New Successes in Europe

ZLATKO BALOKOVIC, violinist, recently concluded his third successive European season with a recital in Berlin and sailed for America aboard the Europa, accompanied by his wife, Joyce Borden Balokovic.

The artist began his season with a Queen's Hall recital in London in late September. He played in thirty-one engagements in England and Scotland, including an appearance as soloist with the London Symphony, Dr. Malcolm Sargent conducting. His playing of the Mendelssohn Concerto was received with enthusiasm by press and public.

Crossing to the continent, Mr. Balokovic appeared as soloist with orchestras at Monte Carlo and then traveled as far north as Riga, appearing in a succession of recitals and orchestral engagements. He concluded his tour with a concert at the Philharmonie in Berlin on Feb. 24, on the eve of his sailing for America.

Enjoys Popularity in Europe

The popularity of this violinist in Europe is equal to that which he enjoys in America, where he has been heard widely as recitalist. Several years ago Mr. Balokovic achieved the



Alban, Paris
Zlatko Balokovic, Violinist, Who Recently Concluded a Successful European Tour with a Recital in Berlin

unique record of giving a series of daily recitals during a week in New York.

gave Ruth Persson-Lieberman a chance to display her skill as a violinist, was a fine climax to a beautiful program.

Other Events

An interesting recital was given by Lorna Hooper Warfield, pianist, with the assistance of several other artists in the Milwaukee University School Auditorium. Mrs. Warfield played works by Rachmaninoff, Gretchaninoff, Schönberg, Mahler, Wolf, Granados, Frederick Austin, Respighi and others.

Recognition was also given the string quartet composed of Genevieve Dietrich and Fannie Weinstock, violins; Ruth Mortenson, viola, and Janette Wieder, cello. Adolph Peterson also played flute numbers.

The MacDowell orchestra attracted a large audience at the Layton Art Gallery when Magda Schmidt, violinist, appeared as soloist with Pearl Brice conducting and Winogene Hewitt Kirchner at the piano. The program contained works by Beethoven, Delibes, Mozart, Wagner and Wolf-Ferrari.

Herman Nott presented his pupil, Walter Ihrke, in a piano recital in the hall of the Wisconsin Conservatory of Music, with the assistance of Jeannette Soffa, soprano, a pupil of Helen Nott.

C. O. SKINROOD

"RIO GRANDE" HEARD

Brockton Choral Art Club Gives Colorful Lambert Work

BROCKTON, MASS., March 5.—Constant Lambert's exotic "Rio Grande," for chorus, solo piano and orchestra, was given a stirring performance at a concert of the Choral Art Club, under the baton of George Sawyer Dunham, in Pythian Temple on Feb. 15.

On this occasion the piano part and the orchestral accompaniment were divided fairly equally between two pianos, and were brilliantly played by Doris Estey and Marion Leach Pulsifer. Elva Raymond Boyden sang her short contralto solo with fine effect.

MILWAUKEE HAILS GERMAN COMPANY

Three Days' Opera Series Includes Wagner and d'Albert Scores

MILWAUKEE, March 5.—The city has just completed its only opera series for this season with three performances by the German Grand Opera Company in the Pabst Theatre on Feb. 23, 24 and 25. The presentations impressed local music-lovers deeply.

The series opened with a magnificent performance of "Götterdämmerung," with Mme. Johanna Gadski as a heroic Brünnhilde, who sang gloriously. Carl Hartmann was a dependable Siegfried, of ringing tones. Carl Braun as Hagen was also a fine contributor to the vocal ensemble. Other roles were in the capable hands of Erich Wildhagen, Marie von Essen and Emilie Frick. The chorus was satisfying. Max von Schillings was a tower of strength in dominating the orchestra.

"Flying Dutchman" brought to light the fine voice of Max Roth in the name part. He also made the role convincing. Esther Stoll was an attractive and vocally effective Senta. Laurenz Pierot as Daland ranked high among the performers. Max Adrian made much of the role of Erik. The conductor, Hans Blechschmidt, led with excellent effect.

Eugen d'Albert's "Tiefland" attracted the largest audience of the series. Though this opera opened rather tentatively under the baton of Blechschmidt, it had many invigorating moments and achieved dramatic strength in the last act. Margarethe Baumer as Marta, though not ideally suited to the role, was impressive vocally. Johannes Sembach as the Shepherd sang in a ringing tenor. Richard Gross and Laurenz Pierot were highly effective in their respective parts.

The series was made possible through the assistance of the Society of Allied Arts, with Margaret Rice as manager.

C. O. SKINROOD

George Copeland to Sail for Europe After American Recitals

George Copeland, pianist, has been engaged by the Arts Club of Chicago to appear under its auspices on the evening of March 22. Mr. Copeland will play later in Worcester and Springfield, Mass. He will conclude his American engagements this season with an appearance at Vassar College on April 19 and will sail for Europe on April 21.

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Gabrilowitsch Gives Casella Work in Concert by Philadelphians

PHILADELPHIA, March 5.—Ossip Gabrilowitsch's reading of the "Eroica" Symphony at the Philadelphia Orchestra concerts of Feb. 20 and 21 left definite impressions of titanic strivings and heroic moods, which is just the sort of memorable aftermath that the stupendous Beethoven should leave, if notably performed, as it was in this case. Mieczyslaw Münz as soloist revived, after a decade's absence here, the Second Concerto in A Major of Liszt, skillfully overcoming what must have been considered enormous difficulties at the time of its composition—problems which are by no means to be lightly regarded even now, when prodigious technique has become commonplace among concert pianists of the first rank. The rhapsody and rhetoric of its somewhat free form were well conveyed.

As a finale to the concert came Casella's "Serenata," a suite of five numbers for small orchestra, scored for a quintet of violin, 'cello, trumpet, clarinet and bassoon. This work was the prize-winning composition in the chamber music contest conducted in 1927 by the Musical Fund Society of this city. The original orchestration was followed in the main outlines, but with amplification of strings and additional woodwinds. The work is charming, though slight, with a particularly choice Notturno and a Gavotte for the woodwinds alone.

Paderewski Symphony Revived

Pianists had a field day at the Feb. 27-28 concerts of the orchestra, with Paderewski's Symphony in B Minor as the lengthiest offering, Myra Hess as soloist in Beethoven's Fourth Concerto in G Minor, and Mr. Gabrilowitsch conducting. Liberal cuts were made in the symphony, which plays for about fifty minutes even as reduced. The shortening seemed to sharpen and invigorate the work, which remains more a patriotic than musical *chef d'œuvre*. The strong nationalistic flavor and some of the stirring passages, which became significant when the strict program to which the work is written is kept in mind, were of real interest. Miss Hess gave a brilliant

reading of the very poetic concerto. Dvorak's vigorous and vivacious "Carnaval" Overture concluded the program.

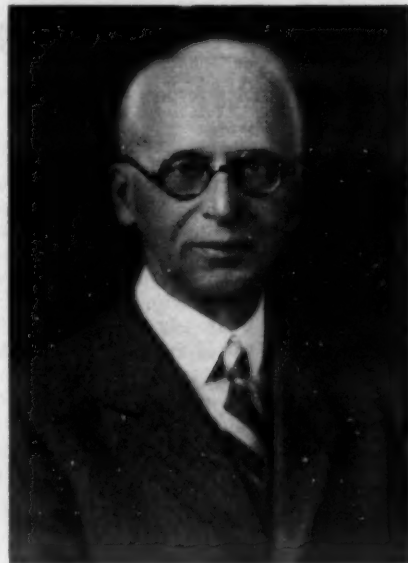
The London String Quartet filled the second of its two engagements here with the Chamber Music Association on Feb. 15 in the Bellevue-Stratford, featuring notable interpretations of three of the best known works in quartet literature, the great G Major of Mozart, the C Minor ("Satz") of Schubert and the E Minor ("Aus meinem Leben") of Smetana.

Harry Banks, organist at Girard College, opened a series of four recitals there on Feb. 15, playing with effective registration and excellent interpretation. Among his best numbers were a group of Wagnerian transcriptions, of the "Forest Murmurs" from "Siegfried," the "Magic Fire Music" from "Walküre," and the Prelude to "Lohengrin."

College Choruses Compete

The second annual intercollegiate contest of Pennsylvania glee clubs was held on Feb. 20 in Witherspoon Hall. Five college groups competed, and the cup was awarded to Pennsylvania State College, with second mention to the University of Pennsylvania. Each club gave a group of its own and the prize song, Elgar's "Feasting, I Watch." The judges were George Leroy Lindsay, director of public school music of this city; Alberto Bimboni, conductor of the Orpheus Club, and Nicola Montani, leader of the Palestrina Choir.

Schlaraffia Philadelphia, the local branch of the international German society, composed of artists and musicians, held a chamber musical festival on Feb. 27 in Witherspoon Hall, under the direction of Otto Mueller. Participants were Helen Jepson, soprano, an artist pupil of the Curtis Institute; John A. Fischer, flute; Louis di Fulvio, oboe; Jules Serpentine, clarinet; Anton Horner, horn; William Schmidt, 'cello, and Hermann Mueller, bassoon, supported by a group of twelve strings. Miss Jepson's "Dich theure Halle" was especially fine, as was Mr. Schmidt's revival of Robert Volkmann's once much favored Serenade in D Minor, for 'cello and string accompaniment.



Arthur E. Heacox, Head of the Department of Theory at Oberlin Conservatory, Who Has Made an Exhaustive Study of Musical Education Systems in Europe

In the second concert of its fifty-ninth season, the Orpheus Club drew its usual large audience to the Academy of Music on Feb. 25. Under the leadership of Alberto Bimboni, who became conductor a year ago upon the retirement of Dr. Arthur D. Woodruff, the chorus sang with tonal beauty and feeling.

Included on their program were works by Channing Lefebvre, Mark Andrews, Rudolf Weinwurn, Deems Taylor, Burleigh, Candish and Harry Rowe Shelley; the first hearing here of an excellent number by Charles Wakefield Cadman, "Glory," arranged by Ralph L. Baldwin; "Italian Salad" by Richard Genée, with John J. Colgate singing the incidental solos, and a fine presentation of the Battle Hymn from the opera "Rienzi" by Wagner.

James S. Montgomery, tenor, was the soloist from the club. Ellis Clark Hamman was the accompanist.

W. R. MURPHY

Young Listeners Win Prizes at Concerts of New York Philharmonic

The first series of Children's Concerts of the New York Philharmonic-Symphony, under Ernest Schelling, was concluded on Feb. 28 at Carnegie Hall.

Three medals were awarded for the best answers to questionnaires on the music, to Gloria Viggiano, aged nine, who won medals in the last two seasons; Peter Schellens, aged eight, and Doris E. Cohn, aged thirteen.

Twenty-four ribbons were given as honorable mention to the following:

Mary Biddle, Elizabeth Browning (ribbon-winner in 1930), Madeleine Butt, Walter J. Casey, Bernice, Marian, and Walter Cohn, Emily Crandall, Virginia Davis, Barbara Field (ribbon-winner in 1930), Edward H. Hecht, Angeline James, Barbara Kahn, Louis Laroche, Harry Munroe, Coleman McGovern, Barbara Orvis, Marion Posner, David Prensky (ribbon-winner in 1930), Priscilla St. George (ribbon-winner in 1930), Lawrence Smith, Marie E. Walmsley, Peter Welling, and Richard Zeller.

Announce Artists for Boston Musicales Next Season

BOSTON, March 5.—The names of six artists who will appear at the Boston Morning Musicales in the Hotel Statler ballroom next season were recently announced at a luncheon for members of the committee at the home of the chairman, Mrs. John W. Myers, 128 Beacon street. The artists are Ignace Paderewski, Tito Schipa, Claudia Muzio, John Charles Thomas, Jacques Thibaud and Elisabeth Rethberg. No announcement of dates for the concerts has yet been made.

Arthur E. Heacox, of Oberlin, Makes Study of European Schools

OBERLIN, March 5.—Arthur E. Heacox, professor of theory in the Oberlin Conservatory of Music, recently returned from a year's leave of absence, devoted to a study of the methods of musical education in Europe. Spending on the average of a month in each city, Professor Heacox visited sixteen of the most famous European conservatories, conferring with directors and heads of departments, and attending classes and recitals.

Professor Heacox was primarily interested in the teaching methods in his own field of harmony, counterpoint, composition and orchestration, but he collected data also on the direction of studies and the business management of the institutions he visited.

Among the sixteen conservatories were such schools as the Landeskonservatorium in Leipzig, the Staatliche Akademie für Musik in Charlottenburg, the Czechoslovak Conservatory of Music in Prague, the Conservatory of Santa Cecilia in Rome, the Conservatoire and the Schola Cantorum in Paris, the Royal Academy of Music and the Royal College of Music in London.

Commenting on the difference in the theory departments here and abroad, Professor Heacox said: "Instead of the three or four years of theory and composition usually required in our best American schools, from six to ten years are demanded in the conservatories of Europe. That, of course, is one of the obvious reasons why European composers, as a whole, have a tremendous advantage over those in America."

Professor Heacox hopes in the coming Summer to edit his notes and publish a short account of his year's work. He has taught harmony and counterpoint in the Oberlin Conservatory for thirty-three years and is the author of several standard textbooks in his field. Among these are "Harmony for Ear, Eye and Keyboard," "Keyboard Training in Harmony" and "Project Lessons in Orchestration."

Philadelphia Grand Opera Company to Give Ravel's "L'Heure Espagnole"

PHILADELPHIA, March 5.—The Philadelphia Grand Opera Company will give a double bill consisting of "L'Heure Espagnole" by Ravel and "Cavalleria Rusticana" at the Academy of Music on the evening of March 12. In the Ravel work, which will be sung for the first time by the company, Charlotte Boerner, Ralph Errolle, Chief Caupolican, Albert Mahler and Abrasha Robofsky will be heard. The cast of "Cavalleria" will include Bianca Saroya, Genia Wilkomirskaya, Rose Bampton, Dimitri Onofrei and Giuseppe Martina-Rossi. Eugene Goossens will conduct both operas.

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GERMAN OPERA IN TWIN CITIES VISIT

Three Bills Given for Large Audiences in St. Paul and Minneapolis

ST. PAUL, March 5.—The second season of the German Grand Opera Company for the Twin Cities of St. Paul and Minneapolis took place on Feb. 13, 14 and 15 under the auspices of the Women's City Club of this city at the St. Paul Auditorium. The three performances drew a total of more than 12,000 people, with an opening night capacity house.

Dr. Max von Schillings, musical director, made a brief speech on the first night, commemorating the forty-eighth anniversary of Wagner's death. An impressive performance of the funeral music from "Götterdämmerung" preceded the opera, which was "Tristan und Isolde."

The performance was a glorious unfoldment of the beauties of this gigantic work. Dr. von Schillings conducted in the best of Wagnerian traditions. The first act is seldom given with such a minimum of wild gesturing and artistic husbandry of vocal resources. True intonation was upheld unfalteringly throughout the evening.

Excellent Cast

Johannes Sembach as Tristan proved his rare histrionic ability, and his voice sounded much younger and fresher. Margarethe Bäumer was a pleasant surprise as Isolde. At times her beautiful voice had a little too much tremolo, but few Isolde's sing with such exquisite vocal effects as she upon proper occasions applied. Marie von Essen, the new American singer from Dresden, proved a fine Brangäne, with a lovely voice, refined method and well thought-out acting. Her important scene as Waltraute in "Götterdämmerung" also carried conviction.

Richard Gross was masterly in his singing and effective in his acting for the difficult task of Kurvenal. Laurenz Pierot was an acceptable King Marke. The minor parts were taken by Max Adrian, Max Wiederhold and Gustav Werner. The male choruses sang splendidly in all three performances.

"Flying Dutchman" Heard

"Der fliegende Holländer" was the second bill, given with considerable spirit under the baton of Hans Blechschmidt. The performance served to introduce several singers new to the audience, among them the baritone, Max Roth, in the title role. He is a mature artist of rich vocal and musical endowment, with poise and a feeling for personification. Senta was sung and acted by Ester Stoll with that naiveté and enthusiasm that Wagner demands. Laurenz Pierot as Daland, had the dignity which saved him from clowning. Gustav Werner, tenor, was

the steersman, and Max Adrian sang the part of Eric with ardor. The women's chorus did their spinning song gaily.

"Götterdämmerung" Sung

"Die Götterdämmerung" brought the season to an impressive close. That Mme. Galski appeared for the only time of the engagement gave special significance and merit to the performance. She sang and acted Brünhilde with the same masterly authority as of yore and was greeted with much enthusiasm and many flowers.

Carl Hartmann as Siegfried upheld full illusion through his giant form and voice, his youthful, personable appearance and his frank and sincere acting. Carl Braun again gave full and sinister weight to the part of Hagen.

VICTOR NILSSON

Bruckner Society Opens Series with Lecture

The Bruckner Society of America, recently organized for the purpose of creating interest in the works of Bruckner and Mahler, held its first meeting at Hunter College on the evening of March 3. Father Joseph A. Hauber, director of music at Altoona Cathedral, was heard in a lecture on Bruckner. He gave an analysis at the piano of that composer's Seventh Symphony, which the New York Philharmonic-Symphony played on the following evening under Toscanini. Father Hauber was introduced by Dr. Henry T. Fleck, professor of music at Hunter College.

Indiana School to Hold Third Summer Season in Munich

BLOOMINGTON, ILL., March 5.—Plans for the third annual Summer session in Munich of the Indiana State University School of Music are already well under way. Dean B. W. Merrill is the director, and also acts as professor of music during the course, which includes five weeks of intensive study in the State Academy of Music at Munich, preceded and followed by two weeks of European travel.

The faculty includes: Dean Merrill; Ernest Hoffzimer, piano; Winifred Merrill, violin; Lennart von Zweyberg, cello; John L. Geiger, assistant professor of music, and others. Many distinguished Bavarian artists are also available for special work. The course includes many branches of music, and credit is given in the Indiana State University. Attendance at the Munich Opera and lectures are also possible.

The Bavarian government and the City of Munich officially cooperate with the school, represented by various important officials. All communications may be addressed to Dean Merrill at the University.

The Budapest Philharmonic recently performed two novelties, a Prelude, Chorale and Fugue on an old Hungarian sacred theme by Albert Siklos, and a "Military Suite" by Theodore Szanto.

Early Discouragements Are Spur to Success, Says Dorothy Bowen

CHICAGO, March 5.—Dorothy Bowen, young American soprano, whose recital and concert engagements have been constantly on the increase since her return from several years' study in Italy, is a firm believer in the doctrine that "all's well that ends well."

"After two years of conscientious study with various well recommended teachers in Milan, I at last succeeded in gaining an opportunity for a long awaited debut," she said. "A company was organized to present a season of opera in one of the smaller Italian cities, and I was engaged to sing several of my favorite roles. It seemed that at last my great moment had come. But on the eve of my leaving Milan, the manager absconded with the funds, and the enterprise was abandoned. I was crushed."

A Friend in Need

"The next day, upon my telling my tale of woe to a new acquaintance, she asked me to sing for her. She soon pointed out faults of which I had been dimly conscious, but which my previous teachers had apparently considered negligible. She at once took me to a woman whose reputation was insignificant beside that of my previous teachers, but who immediately inspired me with confidence. I shortly started to work with her, and now freely attribute whatever success I have achieved entirely to her methods and instruction."

"So it happened that my deferred debut was not such a tragedy after all. In fact I can never be grateful enough that I did not enter upon public work at that time."

Questioned as to the advisability of foreign study for American singers, Miss Bowen said that she considered the advantages to be greater abroad than here. "Not that there are not equally good teachers in America. Perhaps the average is higher here. But I feel strongly the advisability of daily lessons. A singer's practice time is of necessity limited and he must make the most of every moment. The best way to do that is under supervision."

"Since it is possible to have daily instruction abroad much more cheaply than it is under the American scale of prices, I believe that for this reason



Dorothy Bowen, American Soprano,
Who Has Won Success in Opera and
Concert After Study in Europe

alone, the student of limited means is better off studying abroad. But the student whose income is precarious and uncertain had far, far better stay at home. There is no place abroad for the penniless music student."

Miss Bowen's future engagements, besides several oratorio and recital appearances, include a concert performance of "Aida" in English at the University of Illinois at Urbana, in which she will sing the title role. A. G.

Lhevinne and Roth Quartet Play at Meeting of Bohemians

For the sixth meeting of The Bohemians, held at the Harvard Club on March 2, the Roth Quartet was heard in masterly performances of Debussy's Quartet, Op. 10, and, with the participation of Josef Lhevinne, pianist, of Dohnanyi's Quintet in C Minor, Op. 1. More than 200 musicians were present.

Rubin Goldmark, president, was in charge of the program.

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TRAGEDY VIES WITH COMEDY IN RADIO AUDITION ROOMS

Aspirants Come from Far and Near to Face the Relentless "Mike" — Less Than One Per Cent Ever Succeed—Heads of NBC and CBS Musical Auditions Tell of Varied Experiences—Hope Exceeds Ability — Radio Not an Easy Conquest — Where Do All the Sopranos Come From?

By QUAINANCE EATON

EVERY day you may see them, sitting nervously in a small anteroom, waiting to be called for the five or ten minute ordeal that they feel may mean their whole life, their whole career. None of them expect to fail; but most of them are thoroughly upset nevertheless. They assume various poses or hum little tunes to reassure their trembling knees and dry throats, and glance piteously or haughtily about them at their fellow-sufferers, most of whom are pretending the same indifference or nonchalance, some of whom are frankly unnerved, and show it.

It is not a doctor's anteroom we are describing. These hopeful and fearful aspirants are not waiting a verdict on their physical well-being. They are all sure that they are going to live—how, is the question. They are to be tested—and, in the majority, found wanting—by the audition experts of the two large broadcasting companies. Before the impersonal and all-hearing "mike" they are to parade their cherished musical talents. About 200 of them a week at the National Broadcasting Company; the same at Columbia. And not more than one or two out of the number will ever face the mike again at the bidding of the judges.

Cross-Sections of Life

These auditions are little dramas in themselves; the elements of tragedy and comedy enter inevitably, as those who watch and listen day by day will testify. The occasional visitor and observer is forcibly struck with the ludicrous, which so easily becomes the pathetic.

From all over the city, from all over the state, from all over the country come these people, to "make good on the air." They remember the glowing stories of "naturals" discovered and

made famous overnight; they are certain that their fate will partake of the same romance. Even when they receive polite little notes of rejection after the auditions, they will not believe that it is no use, and many protest, even so far as to make themselves nuisances. Their self-confidence is enormous; their willingness to reveal their lack of self-criticism amazing—and amazingly human.

Lack of Preparation

Rank inability and lack of preparation are the two greatest failings of the majority of aspirants, the audition managers of both companies agree.

"Hopeful opera students would not think of trying for the Metropolitan



Alyce Nichols, Manager of Musical Auditions at NBC

Opera as their first step," declared Alyce Nichols, who presides over the musical auditions at NBC. "Yet the people we hear want to start at the top, most of them without any previous experience. If they would only be content to try themselves out on small local stations at first—they are far more likely to get places in their own home towns, or on smaller New York stations."

But you can't expect good advice to be taken by a girl who has been told that her voice is far too good for a church choir, and who secretly feels in her heart that she is far better than Jessica Dragonette or Adele Vasa. She knows that she is not prepared for opera or concert, but she thinks the radio is a matter that can be handled

with one hand tied fast behind her.

But, ah! how different in practice. She does not know the treacherous mike, and the bare studio, with curious eyes examining her from a glassed-off control room—her appearance is important now that television is coming—and critical ears listening to what the microphone makes of her tremulous assault on "At Dawning" or, as it may (and probably will) be, "Toujours L'Amour." (The latter is the soprano's favorite, according to Lucile Singleton, who listens to voices at CBS.)

And whether she takes it into account or not, the radio is not the casual business she supposes, and it is not to be sneered at as an easy conquest. How is it that so many people still do not know that radio's standards are extremely exacting? that the microphone is a stern master? and that it requires a neat technique and long experience, to say nothing of original talent, to leap, or work into radio fame?

Sopranos—and More Sopranos!

We have said "she," to mean the typical audition applicant, because sopranos are far in the lead among the young—and not always young—hopefuls. Apparently there just are more sopranos, Miss Nichols and Miss Singleton have come to believe. But the world is full of tenors, too, tenors who want to "croon," and believe themselves worthy to usurp Rudy Vallee's throne, or who feel that the air waves should carry their opera arias and the strangulations that are supposed to convey "Mother Machree" to a waiting world of loudspeakers.

It is natural to look at the tragic side; to remember that there are thousands of people out of work and to sigh at the pitiful spectacle of men and women who stake so much on those few minutes before the microphone; to think of the hundreds who are not good enough. As individuals, viewed objectively, they are sometimes very funny, however, although the fact that it is unintentional again strikes the tragic note.

The old gentleman, for example, who came into the Columbia audition room clutching a copy of "A Dream" by Bartlett, and who presented it to the accompanist when he had finished singing.

"You take this," he said. "I've sung it for ten years, and I guess I won't need it any more."

Or the other man of advanced age, who could not, for the life of him, find the right note to start on, and who fumbled about in various keys until Colin O'More, a singer of experience and Miss Singleton's audition assistant, went out to help him.

"Come on, we'll sing it together," said the kind Mr. O'More, and only when the other voice had prompted him could the old man get under way.

Miss Nichols's classic story of the gentleman who did not know whether he was baritone or tenor really happened.

"You see, I sing in the key of B Flat," he stated. But the song he brought was not in B Flat, and he asked to have it transposed. The willing accompanist put it in G.

"That's my key!" cried the singer



Lucile Singleton, CBS Audition Manager and Staff Artists' Division Head

triumphantly, and went at it with a vim.

Then there was the male soprano, although what difference it could make to a microphone Miss Nichols could not see; and the *soi-disant* "Singing Barber" who had marvelous whiskers and who accompanied himself with extravagant gestures, even waltzing around the room when he felt like it. He had brought "Good Night, Beloved," his own composition, to sing as an encore.

"But do you want to sing that at this time of afternoon?" Miss Nichols gently interposed, his time being overdue.

"I suppose not," the composer agreed. "It does seem a little early for a good-night song." And was pacified.

A Varied Existence

Incidents like these do not happen every day, of course. But there is enough to make the life of an audition manager constantly varied, often dramatic, many times harassed, and always interesting.

Miss Singleton studied singing for many years and winces when a fine voice shows evidence of being poorly trained. She is head of the CBS Staff Artists Division of the Artists Bureau as well, and responsible for the quality of the singers whom CBS employs regularly. Miss Nichols studied piano and organ at the Curtis Institute, and still finds time to coach in accompanying with Walter Golde here. Both young women take their jobs very seriously, and both are masters of the delicate art of tactfulness—a necessary quality in separating wheat from chaff, when the majority, alas, are chaff.

That they do not become complete cynics from seeing and hearing so much of the world's mediocrity masquerading temporarily as talent may be due to the fact that there still is hope of finding real worth, although few "naturals" are discovered nowadays. Certainly there is a world of hope on the other side of the microphone. And so the auditions go on, and probably always will, as long as there are microphones and people to perform for them.



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NEWS AND MUSICAL EVENTS IN THE WORLD OF BROADCASTING

METROPOLITAN STARS IN SIMMONS SERIES AT CBS

Twelve Concerts Feature Opera Singers
—Gigli Sings First—Orchestra
of Philharmonic Men

The latest entrant in the field of sponsored programs of high quality is the Simmons Bed Series on the CBS network, featuring singers of the Metropolitan Opera, each Monday at 8:30 p. m. An orchestra of thirty-two men from the Philharmonic-Symphony is conducted by Wilfred Pelletier of the Metropolitan.

Beniamino Gigli, tenor, was the first artist to be heard, on March 2, singing arias from "Africana" by Meyerbeer and Massenet's "Manon," and songs by De Crescenzo, Gastaldon, Toselli and Mario.

Rosa Ponselle appeared on March 9 with a program that included Wagner's "Träume," an aria from Mascagni's "Cavalleria" and songs by Tosti, Herbert, Lecocque and Osmar.

Others to sing in this series during the month will be Giovanni Martinelli, on March 16; Maria Jeritza, on March 23, and Sigrid Onegin, on March 30.

ROXY "DOLLAR" CONCERTS

Stephen Hero, Levitzky, Deems Taylor
and Carl Friedberg Recent
Guests

The soloist with the Roxy Symphony of 200 men on March 8 at 11:30 a. m., was Stephen Hero, fifteen-year-old violinist, a pupil of Louis Persinger, who conducted for the boy's performance of the Lalo "Symphonie Espagnole." Deems Taylor conducted his own Suite, "Through the Looking Glass," as another feature of the program, and Erno Rapee led works of Weber and Strauss. Mischa Levitzki, pianist, was soloist on March 1, playing the Liszt Concerto in E Flat, with Erno Rapee conducting. The Beethoven First Symphony and Respighi's "Pines of Rome" were the orchestral works played.

Carl Friedberg, pianist, played the Schumann Concerto in A Minor at the concert of Feb. 22.

Curtis Institute Program

Cecile Geschichter, pianist, played the Beethoven "Moonlight" Sonata as a feature of the Curtis Institute broadcast of March 6, over a WABC network. Benjamin De Loache, baritone, sang the Invocation of Orpheus from Peri's "Euridice," Old English songs, and songs by Gretchaninoff and Kramer; and Abe Burg, violinist, played works by Sarasate and others.

Goldsand in Columbia Concerts Hour

Robert Goldsand, Viennese pianist, will play in the Columbia Concerts Corporation program over a WABC chain on March 11 at 10:30 p. m. Rachel Morton, soprano, was the March 4 soloist.

Interesting Bamberger Symphony Program

Philip James will conduct the Beethoven Septet for Strings, Clarinet, Bassoon and Horn in the regular broadcast of the Bamberger Little Symphony over WOR on March 13, at 9 p. m. Delphine March, contralto, will sing Mr. James's "A Hush Song" and an aria from "Samson," and the orchestra will also be heard.



Franz Baumann, German Tenor, Who Sings in Many Languages Every Week Over an NBC Chain

Franz Baumann was known in England and Central Europe simply as "the" radio tenor, before he came to America. He has sung through Continental microphones for six years, specializing in programs that include classical songs, which he sings in six languages, and also the ditties of popular type that he recalls from his student days in Heidelberg, Jena and Berlin Universities.

These programs have become popular also in America, as Herr Baumann has had a little fifteen-minute sustaining hour all to himself at NBC for many weeks, and is continuing the series. He sings on a WEA network, every Monday, at 3 p. m.

The tenor was the last royal singer engaged by Wilhelm II, who signed his card on Sept. 23, 1918, the last before the Emperor fled to Holland.

He studied philosophy and foreign languages at the universities, and then went to Naples to study singing with Comm. Fernando de Lucia. Later came appearances at the Berlin Staatsoperhaus and concert appearances. Recently he has made several sound films, one of which, "Student Life in Merry Springtime," may be shown here soon, with the tenor leading man making personal appearances.

Rethberg in Atwater Kent Hour

Elisabeth Rethberg, soprano of the Metropolitan Opera, was guest artist of the Atwater Kent Hour on March 8, at 9:15 p. m. over a WEA network.

FIFTH ATWATER KENT AUDITION ANNOUNCED

Five Boys and Five Girls Again to Share
in \$25,000 Awards Offered by
Foundation

The fifth annual Atwater Kent Radio Audition will be held as usual in 1931, with \$25,000 in cash awards and tuition prizes to go to the ten young singers who are judged the best in country-wide contests.

Local contests will be held first, as is customary, followed by state, district and national finals. The ten district winners, five boys and five girls, will come to New York for the final contests, to be held at the National Broadcasting Company late in 1931.

Martha Attwood Sings American Program

Martha Attwood, soprano, sang an all-American program in the NBC Artists Service hour over a WEA network on March 8 at 2:30 p. m., assisted by a concert orchestra, Harold Sanford, conductor.

Included in the interesting list were: "Silent Moon" from "The Day of Beauty" by Clough-Leigher; "A Caravan from China Comes," by Warren Storey Smith, critic of the Boston Post; Deems Taylor's "Plantation Love Song"; A. Walter Kramer's "The Last Hour"; "Time of Parting" by Henry Hadley; "Winter" by Roland Farley; and Bainbridge Crist's "Remember," all with orchestra.

"The Beautiful Land of Nod," a new song by Arthur Bergh, which was dedicated to Miss Attwood, was accompanied at the piano by the composer. The orchestra played works of Sanford and Robert Braine.

Lily Pons to Broadcast

The radio debut of Lily Pons, new Metropolitan Opera coloratura, has been set for April 5, on the RCA Victor Program, at 7:30 p. m., over an extensive WEA network.

Miss Pons will also sing for CBS in one of the new Simmons Bed Programs, probably in May.

Irene Bordoni on New CBS Series

Irene Bordoni, the petite Parisian star of stage, screen and vaudeville, has inaugurated a new series of CBS broadcasts sponsored by the Coty perfume company and called "Coty Playgirl." The first broadcast was on Sunday, March 8, at 9 p. m. There will be thirteen broadcasts, with Miss Bordoni singing the songs she has made famous.



A Cartoon of the Master of Ceremonies in the NBC Happy Wonder Baker Hour—Yes, It Is Sigmund Spaeth in Person

Martha Baird Plays in NBC Hour

Martha Baird, pianist, was the soloist for the NBC "Keys to Happiness" on March 7 at 11:30 a. m., playing groups of Brahms and Chopin works. She also made a short speech on "Self-Expression in Music."

Gerstle's Compositions from NBC

Henry S. Gerstle, chief music arranger at the National Broadcasting Company, conducted a program of his own music over WJZ on Feb. 8 at 6.15 p. m. He was assisted by Norman Price, tenor. The compositions heard were a Poem for orchestra and two songs, "Autumn's Coming," and "Spring Sadness."

Short Waves

There is a young engineer over at NBC, and they call him "Hack," perhaps because he does a little bit of everything, perhaps to avoid his real name, which is H. Warden—surname Wilson.

For a long time, he has been amusing everybody around the studios with his imitations of all the famous personalities on the air, and he has even been in several programs. Now he has joined the Boswell Sisters' program—listen particularly for his Walter Damrosch. It is immense.

Columbia's bright boy, Robert Taplinger, launched this one at Irene Bordoni's tea for radio people the other day, and very few got it:

"We have a bass fiddle player over at our place who left home when he was a kid because he had to carry packages for his mother."

It is easy to spoil the little story above, by mentioning that there is a regular union of porters who do nothing but tote bull fiddles around for the players. The latter are too lazy to carry them themselves, which may, after all, really bear out Mr. Taplinger's story. A bass fiddle never gets home from Carnegie Hall—it just lies around some place back stage or in dressing rooms until it's wanted again.

The Bordoni tea, by the way, was very festive. The hostess confessed that she had always used Coty perfume anyway (our noses recognized Chypre even before she told us) so that everything was going to be very happy.

f. q. e. says: THE time has come

to take due note of recorded programs. NBC, for a long time shy of these electrical transcriptions,

Recorded Programs Show Rapid Gain in Popularity

is testing them at last, with records made by the RCA Victor Company. WOR has used them in the Chrysler and Chevrolet programs for quite a while, so that Metropolitan listeners have had a chance to hear them.

But it is the stations throughout the country, operating individually, as well as in connection with the chains, that have found them most valuable.

No prejudice as to "canned music" seems to hang over them any more. And there are many advantages, particularly where the chains do not give constant service.

They suit listeners and sponsors equally. The former welcome the availability of personages who can be had in wax when they cannot come over the air.

The latter revel in lowered costs, and in the possibility of "spotting" their advertisements in localities where they will do the most good. There is also the time element to be considered. A chain broadcast from coast to coast reaches different belts at different times; when records are sent out and played directly from the station, the time of broadcast can be equalized, so that a certain program reaches all parts of the country at the same time.

Many units have sprung into existence to serve this field. It is growing in power and in popularity. No broadcasting company can afford to neglect records, as a supplementary at least.

RECORDS COVER WIDE MUSICAL FIELD

Symphony, Opera and Solos of Various Sorts Heard on New Discs

VICTOR has released Beethoven's First Symphony, played by the New York-Philharmonic-Symphony, but the conductor is—no, not Toscanini—Willem Mengelberg. The consequence lies heavy on the Symphony, for the Italian's is an immeasurably superior reading, in lightness, phrasing and the *joie de vivre* which this early work of Beethoven's contains in brimming measure.

As this will probably be the only recording of this symphony—certainly by this company, at least—those who like to hear their Beethoven played by the Philharmonic-Symphony, and on Victor records, will have to be content with this set. It is not bad, of course, only not good enough. Q.

The three musical playmates are together again on the discs, but in a slightly different combination. Jacques Thibaud and Pablo Casals still wield the bows to their respective instruments for the making of Brahms's Double Concerto, but the third of the trio, Alfred Cortot, is equipped with a baton instead of a keyboard. He conducts the Pablo Casals Orchestra of Barcelona in accompaniment to his two friends.

Notable Trio in Brahms

These are notable records, if only for the presence of Casals. No words suffice for the glorious artistry of this 'cellist, and his every phrase is faithfully transmitted through the recording. Thibaud's tone sometimes is strident in relation to that perfect 'cello singing, but, on the whole, the violinist, too, distinguishes himself.

As for Cortot, he leads the orchestra in ebullient mood, with the result that the concerto's first and third movements are extremely zestful, almost too boisterously so. The lovely song of the second movement, however, is carried forward entirely by the solo instruments; here the orchestra lags a little. Nevertheless, Brahms devotees will derive hours of pleasure from this album. Q.

Erlich Kleiber recorded the German Dances of Mozart with the Berlin Philharmonic, and Brunswick has released the records in this country. Mr. Kleiber's admirers in New York will like to hear them again; if one is not a particular admirer, they will have less appeal. The orchestra seems very rough and ready, and lacking in the delicate polish which Mozart demands, especially in his lighter moments. The same composer's "Idomene" Overture completes the last disc.

One of the most charming single rec-

ords heard for a long time is the Ravel "Menuet Antique," played by the Lamoureux Orchestra under Albert Wolff and issued by Brunswick. This gay little mixture of a style almost Bachian with an orchestration decidedly modern and Ravellian is recorded so clearly that it might do very well for a study of the different orchestral instruments, most of which have little solo parts.

More Ravel, this time in piano form. Maria Theresa Brazeau plays the "Jeux D'Eaux" and "Feu d'Artifice" for Brunswick in somewhat unimaginative style, but with a clear crispness which records well. Q.

"Tosca" Recorded

No. 6, in Columbia's Operatic Series, is Puccini's "Tosca" in two albums with a total of twenty-eight sides. The orchestra is the Milan Symphony conducted by Cav. L. Molajoli, the chorus that of La Scala and the soloists are "eminent operatic artists of Italy." These include Bianca Scacciati in the name part, Alessandro Granda as Cavaradossi, Enrico Molinari as Scarpia, Enrico Baccaloni as Angelotti, Aristide Baracchi tripling as the Sacristan, Sciarraone and the Jailor with Emilio Venturini as Spoletta and Tomasso Cortellini as the Shepherd whose voice is so penetrating that it carries from the Roman Campagna to the top of Sant'Angelo!

Unusually Fine Baritone

Vocal honors go to Mr. Molinari who has a splendid, resonant voice that records extremely well. He sings superbly. Mme. Scacciati has what is probably a fine natural voice but it is atrociously used and her vowel sounds are nearly always impure. For instance, when she has to sing "canto," it comes out "kern-terr" as if she had come from the Bronx! Also, she is not invariably true to pitch. Mr. Granda has also a fine voice but he is addicted to sobs. The others are adequate. The orchestra is excellent and the directing fine. The chorus is sometimes overwhelming.

As a whole, the set is interesting and one passes a very pleasant evening, hearing an entire opera with no further effort than getting up to change the discs. J.

The Verdi "Requiem"

Vol. 96 of Victor Musical Masterpieces is the Verdi Manzoni Requiem on twenty sides. The recording was done in Milan. The chorus and orchestra are from La Scala under the baton of Carlo Sabajno. The soloists are Maria Luisa Fanelli, soprano; Irene Minghini-Cattaneo, mezzo-soprano; Franco Lo Giudice, tenor, and Ezio Pinza, bass.

The direction of this performance is poor and careless. Mr. Sabajno lets the soloists take liberties not only with rhythm but in one instance, in the "Libera Me," the soprano omits an entire measure, presumably because she is unable to negotiate it. Passages marked PP in the score are sung FF and when the chorus sings softly it almost invariably slackens the time only to quicken it unduly in loud passages. The soprano is definitely bad,



Willem Mengelberg Who Records Beethoven's First Symphony and Tchaikovsky's "Romeo and Juliet"

an unmusical, unpleasant voice. The other soloists are good. Mme. Minghini-Cattaneo has a beautiful voice which she handles well and she sings with devotion. Mr. Lo Giudice is inclined to take his sad passages too sadly and the result is apt to be mawkish, but the voice is a pleasant one well handled. Even the unparalleled Pinza permits himself some un-legato liberties after the fashion of Italian tenors of the day. Otherwise his singing is superb. The orchestra is good in quality and the chorus excellent in tone especially in some of the subdued passages. The set is, on the whole, well worth while as the soprano's part is less important than the others. J.

Marguerite Long, the French pianist with the English name, distinguishes herself in a recording of Chopin's Fantasy in F Minor, Op. 49, on two ten-inch discs. This nostalgic piece has much to recommend it to those who like that kind of thing. But it is beginning to show signs of wear in 1931, which even so excellent a performance as Mile. Long's cannot conceal.

The Lener String Quartet have dedicated themselves to the very thankless task of playing Beethoven's Grand Fugue, Op. 133, on two twelve-inch records. There has long been doubt in the minds of many musicians and music lovers as to whether this late work of the master really comes off for string quartet.

The Leners have done well by it, but it is none too interesting listening. Don't try to enjoy it without a score. You will be disappointed if you do.

The Long and Lener records are both from Columbia. A.

Columbia sends Tchaikovsky's "Romeo and Juliet" played by the Concertgebouw of Amsterdam and conducted by Mengelberg. This is on four sides. It is excellent and interesting save for the fact that it was recorded in a room with an echo, which makes much of the music rattly.

From the Brunswick Studios comes the Italian Caprice of Tchaikovsky played by the orchestra of the State Opera of Berlin under Alois Melichar on three sides, the fourth being the Polonaise from the same composer's "Eugene Onegin." These are well recorded and interesting if you happen to like the number.

From the same studio comes an agreeable disc which has on one side the "Funeral March of a Marionette" by Gounod, and on the other, the "March of the Tin Soldiers" by Pierné. The orchestra is the Lamoureux and the conductor, Albert Wolff. These are both rattly with an echo from non-sound-proofed walls, otherwise they are good and interesting. J.

Brunswick can point with pride to its records, pressed in this country, of Beethoven's Sonata in E Flat, Op. 81, played by the young German pianist, Wilhelm Kempff, a very fine recording in classic vein on two discs; Richard Strauss's reading of Wagner's "Flying Dutchman" Overture with the Berlin Philharmonic Orchestra.

Wolff Plays "Coq d'Or"

Less worthy are the Introduction and the "Bridal Cortège" and Rimsky's "Coq d'Or" played by the orchestra of the Association des Concerts Lamoureux, under the baton of Albert Wolff, and another disc made by the same orchestra and conductor of the Gopak from Moussorgsky's "Fair at Sorotchintzy" and Rimsky's "Flight of the Bumble Bee" on one side, with a Romance in F Minor by Saint-Saëns for a French horn and orchestra on the reverse. It is interesting to listen to a French horn in the orchestra, to be sure, but as a solo instrument in a recording it is hardly thrilling. Nor is the composition. The player is one M. Devemy.

Positively discouraging is the ten-inch disc made by Mishel Piaastro of small pieces, Auer's very unmusical transcription of the Turkish March from Beethoven's "Ruins of Athens" and a Larghetto by Handel. It is long since we have heard such shrill violin playing, due we believe to the recording. Our recollection of Mr. Piaastro (we have not heard him play, however, in a decade) was that he was a tonally superb violinist. This record is a contradiction. A.

On Feb. 17, the seventy-fifth anniversary of his death, a number of German radio stations broadcast programs in honor of Heinrich Heine, whose poetry inspired many of the great composers of lieder.

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PROVIDENCE HEARS CLEVELAND FORCES

Sokoloff Leads Novelty by Mosoloff—Recital Lists Given

PROVIDENCE, March 5.—The Cleveland Orchestra gave two concerts here on Feb. 17, an afternoon concert for children, which Rudolph Ringwall conducted, and an evening program of which Nikolai Sokoloff was the leader. At the latter concert Mosoloff's "Factory; Music for Machines" was given its first local performance and gained a cordial hearing. Also heard were Haydn's Symphony "with the horn signal," in D Major, Debussy's "La Mer," the Bach-Goedicke Passacaglia, Pierné's "Entrance of the Little Fauns" from the ballet "Cydalise and the Satyr," and the "Ride of the Valkyries."

Glee Club Marks Anniversary

Appearing in Memorial Hall on the evening of Feb. 20, the University Glee Club, under Berrick Schloss, gave its twentieth anniversary program. The guest soloist was the Japanese soprano, Hizi Koyke. She sang charmingly an aria from Puccini's "Madame Butterfly," and songs by Schumann, Scarlatti, Strauss and Massenet. Her final group contained two Japanese folk-songs arranged by Yamada. Mr. Schloss was heard as soloist with the club, which sang works by Wilkinson, Beethoven, German, Fletcher, Haydn, Sullivan, Hadley and other composers.

John Goss, English baritone, was the recitalist in the fourth concert in the Pembroke College series, on Feb. 18 in Alumnae Hall. His program included a German group, in which were presented "Nachtviolen" and "Der Musensohn" by Schubert, as well as a French group from the works of Ravel. Among his English songs were Arne's "Come Away, Death," Linley's "Orpheus and His Lute," and "Why So Serious?" and "There's Not a Swain" by Purcell. The accompanist was Daisy Bucktrout.

The final musical tea of the Chopin Club's present season was given on Sunday afternoon, March 1. Mrs. George W. H. Ritchie, president, was hostess. The program was furnished by the newly-formed Providence String Ensemble, conducted by Wassili Leps, and the Brown University Glee Club, with which Arlan R. Coolidge, conductor, and George Tinker, assistant, appeared as leaders. The ensemble

played "From Holberg's Time" by Grieg, and the Concerto Grosso in A Minor by Vivaldi. The Glee Club sang the chorale, "Break Forth, O Beauteous Heav'nly Light" by J. S. Bach, "Adoremus Te" by Palestrina, and three choruses from "Patience" by Sullivan.

Other Musical Events

Other musical events heard on March 1 were a recital by Igor Gorin, baritone, assisted by Walter Schultze, violinist, and Arthur Einstein, pianist; a program by the newly-organized Russian-Ukrainian Chorus of New England; a recital by the advanced pupils of Giuseppe Camilloni; and a concert by the Verdandi and Nornan Chorus (the latter of Attleboro, Mass.), together with the choirs of various local Swedish churches, given for the benefit of the Scandinavian Old People's Home of Rhode Island. Marie Sundelius, soprano, was the soloist in the last event.

ARLAN R. COOLIDGE

NEVADA VAN DER VEER WINS ALBANY AUDIENCE

Famous Contralto Gives Fine Program Under Auspices of the Monday Musical Club

ALBANY, March 5.—The Monday Musical Club presented Nevada Van der Veer, contralto, in a recital in the auditorium of the Albany Institute of History and Art, on the evening of Feb. 23, to the delight of a large audience.

In a well-arranged program Mme. Van der Veer, heard here for the first time, proved herself an artist of the first rank. Her voice, throughout its wide range, is rich and flexible, her enunciation in several languages is impeccable, and she extracts from each song or aria its very essence.

Particularly thrilling were her interpretations of the "Air de Polissena" from Handel's "Radamisto" and "Mon coeur s'ouvre à ta voix" from Saint-Saëns's "Samson et Dalila." The song groups included numbers by Lenormand, Hahn, Strauss, Marx, Protheroe, Weaver, Coates and Strickland, also four Hebridean airs arranged by the late Marjory Kennedy-Fraser. Mme. Van der Veer was generous with encores, accompanying herself in the final one, Bohm's "Still wie die Nacht." Throughout the recital Louise Furman gave the singer admirable support at the piano.

Bronislaw Hubermann, the Polish violinist, has been made a Chevalier of the Legion of Honor by the French Government.

GABRILOWITSCH IN BALTIMORE LIST

Leads Philadelphians in Concert—Heifetz Is Soloist

BALTIMORE, March 5.—Jascha Heifetz was the soloist with the Philadelphia Orchestra in its concert given under Ossip Gabrilowitsch, guest conductor, at the Lyric on the evening of Feb. 18. The violinist played superbly in the Beethoven Concerto, which held the interest through its classic clarity. The Rachmaninoff Symphony in E Minor was played with fervor. After the symphony the audience showered applause upon the guest conductor.

Two brilliant recitals have been given in the Friday afternoon course at the Peabody Institute. The appearance of Carlo Zecchi, Italian pianist, on Feb. 13, and that of Gregor Piatigorsky, Russian 'cellist, on Feb. 20, had unusual artistic quality.

John Charles Thomas, baritone of the Chicago Civic Opera, a Baltimorean by birth and musically fostered here, returned to his native city and added a triumph to his long list with the recital at the Lyric on Feb. 9. In this program Grace Moore, soprano of the Metropolitan, gained further favor with her vocal and personal charms. The concert was sponsored by the Wilson-Greene Bureau.

The Baltimore Symphony, George Siemmon, conductor, provided a program of interesting music for young people on Feb. 14, at the Lyric. The concert was one of the series of Saturday morning programs especially prepared for children. The interest that was shown toward the descriptive num-

bers was a fine indication of musical appreciation.

Two local composers, Charles H. Bechau and Louis Cheslock, were represented on the program of the Baltimore Music Club, presented at the Emerson Hotel on the afternoon of Feb. 21. The "Lamente" for violin, by Mr. Bechau, was colorfully played by Sara Feldman. Mr. Cheslock's "Slavic Slumber Song" proved attractive in its simplicity, as sung by Marguerite Anger. The program included groups of songs performed by Miss Anger and Anna Green Sache; other violin compositions given by Miss Feldman; and two-piano compositions and transcriptions played by Audrey Cordero Plitt and Estelle Mitchell, Mrs. Isaac Kemper and Selma Tiefenbrun. Sara Stulmann and Virginia Castelle were the accompanists.

Handel's "Messiah" was sung at the Church of St. Michael and All Angels, Feb. 19, by a massed chorus, comprising members of the various church choirs in the city. The chorus sang the oratorio with spirit. A. Lee Jones conducted capably. The soloists were Mattie Leitch Jones, soprano; Hazel Fox, contralto; Earl Robinson and Adrian Ross, tenors, and William Apsley, baritone. Agnes Garrett von Rinteln was the organist.

An attractive recital of music for three violins was given on Feb. 19 in the preparatory department of the Peabody Conservatory of Music by members of the department's staff of instructors. The artists heard were Celia Brace, Vivienne Cordero Friz and Helen Weishampel Leppe, violinists, with Audrey Cordero Plitt, accompanist.

FRANZ C. BORNSCHNEIN

PRESSER TO CONTINUE DITSON TRADITIONS

William Arms Fisher and Ralph A. Ostburg Will Remain with Organization

In an article reporting the sale of the publishing interests of the Oliver Ditson Co. to the Theodore Presser Co., in the issue of MUSICAL AMERICA for Feb. 10, it was inadvertently stated that the stock of the former company was being moved to Philadelphia. According to a statement issued by Dr. James Francis Cooke, president of the Theodore Presser Co., "practically none of the Ditson stock in New York has been moved to Philadelphia, but has been shipped to Boston, where it is being filed in the fireproof building at 166 Terrace Street, admirably adapted for the efficient handling and dispatch of orders.

"It has been the purpose of the directors of the Theodore Presser Co. to have the Oliver Ditson business, with its splendid traditions and ideals, continued as an autonomous business in Boston, with as many of the officials, editorial staff and employees as may be found necessary to operate the business apart from the retail music stores.

"It is far from our intention to do anything more than sustain the Ditson name and its high significance, making changes in the service only where betterments and the need for expansion are obvious."

William Arms Fisher, for forty-four years associated with the Ditson firm, will remain as vice-president and publication manager. Ralph A. Ostburg will also continue as vice-president and manager. The editorial offices will remain until further notice at 179 Tremont Street, Boston.

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Old Music Rivals Modern Works in Interest

THERE is at hand an orchestral score in miniature size of a new Symphonie, No. 4, Op. 24, by Max Trapp (Leipzig: Ernst Eulenburg). This noble score should be examined and studied by all who love great music. It is among the finest expressions of Italian art.

He tends to prolixity in a measure, but his vigorous themes and rhythms will go far to make his music admired. This work is called Symphony in B Flat Minor, but there is no key signature given for any of the movements. The first movement, an Allegro animato, actually ends in B Flat Minor! The second, Largo, ends in D Flat Major; the third, Allegretto, in C and the final one, Allegro, in B Flat Major. The Largo seems to be the best movement, containing some very beautiful part writing, individually conceived.

It is scored for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones and bass tuba, percussion and strings. A.

"Il Ritorno d'Ulisse in Patria," or in the King's own "The Return of Ulysses to his Native Land," by that master of masters, Claudio Monteverdi, is issued in the special edition, which G. Francesco Malipiero, after working on it for some years, is now concluding and which is to include the entire creative output of the great composer.

Malipiero, than whom no one is a more ardent admirer of Monteverdi, has been horrified for years at the spurious editions of his music with which the musical world is familiar. Thus he has set himself the labor of love of making a definitive edition from the original manuscripts, allowing nothing to creep in, setting down only what Monteverdi wrote.

The edition is from the manuscript in the National Library in Vienna. Signor Malipiero explains in a prefatory note that the libretto does not correspond with the copy, without music, of Giacomo Badoaro's drama, which is in the Royal Library Marciana in Venice, but that this copy of Vienna corresponds with the original

one used in the performance at the Teatro San Cassiano in Venice in 1641.

This noble score should be examined and studied by all who love great music. It is among the finest expressions of Italian art.



Photothek, Berlin
Max Trapp, German Composer, Whose Fourth Symphony Is Cast in a Vital Style

The Swiss composer, Volkmar Andrae, has apparently changed his skin, for his "Musik für Orchester No. 1"

(Leipzig and Zurich: Gebrüder Hug & Co.), of which the orchestral score is issued, is a far cry from any and all music from his pen that we have seen and heard.

The piece was played at Liège at the festival of the International Society for Contemporary Music. An examination of it would suggest that it was even composed for such an occasion, for it is quite in the idiom which that society considers the only one that may be called "contemporary."

There is much skillful writing for quite a large instrumental array—Andrae conducts the Tonhalle Orchestra at Zurich and knows instrumental combinations—but thematically the piece is rather barren and unconvincing. It seems to us, at any rate, unnatural to find this gifted man writing in this style. Perhaps he has discarded his older and more emotional manner, considering that his present manner is a development.

There is a dedication to Werner Reinhart of Winterthur, Switzerland, one of the most sumptuous patrons in

Europe of the International Society for Contemporary Music. A.

Piano literature is richly enhanced by a series of transcriptions by Béla Bartók of seventeenth and eighteenth century Italian music (New York: Arranges Early Carl Fischer, Inc.). The works so effectively revived

by the distinguished Hungarian composer and musicologist are: a Sonata in B Flat Major by Benedetto Marcello; Toccata No. 1, in C Major, Toccata No. 2, in A Minor, and "Tre Correnti" (Three Courants), by Michelangelo Rossi; a Sonata in G Major by Azzolino Bernardino della Ciaia; a Toccata



Béla Bartók Has Arranged for Piano Old Cembalo and Organ Music

in G Major and Fuga in G Minor by Girolami Frescobaldi; and Domenico Zipoli's Pastorale in C Major.

Thoroughly vital and refreshing is all of this music. In transcribing these works, originally written for the organ or clavicembalo, Mr. Bartók has preserved their delightful simplicity of form and mood, merely adding visibly the octaves which the ancient instruments effected mechanically. In addition he has edited the compositions masterfully as to phrasing, tempi et al.

The publishers of this musical bouquet have given it a splendid presentment, each of the works having its own distinctive and gorgeously colored cover. The four movements of the della Ciaia Sonata being published separately, the complete set comprises eleven folios of some of the most appealing music ever written. C. E.

We had thought the time definitely and mercifully past when virtuosi made it their business to write pieces for their instrument based on

"Rosenkavalier" transcription for Violin by Prihoda

Thalberg's ideas of what Donizetti should be on the pianoforte, nay, not even Liszt's, though there was a time when even so great a man as Josef Hofmann used to play us the Liszt transcription of the "Tannhäuser" Overture, made more technically hair-raising by his own additions.

And now Vasa Prihoda, the Czechoslovakian violinist, undertakes to make a violin piece of the Waltzes from Richard Strauss's "Der Rosenkavalier" (Berlin: Adolph Fürstner). The result is a very questionable product, for Prihoda has allowed himself more liberties than one would have suspected either the doughty Richard, or his publishers, would have agreed to. Prihoda's modulations to the several waltz numbers are of the sentimental salon variety, and his accompaniment shows plainly that he made his transcription from a piano score, not from the original partitur.

It goes without saying that it is violinistically very difficult and very effective. But one would have thought that composer and publisher would have desired a violinist who has shown greater musicianship than has the gentleman in question to transcribe this enchanting music. When one thinks of how Fritz Kreisler, so Viennese in everything he does and so superb a musician, could have done this, one is overwhelmed with regret. A.

A joyous organ number for the Easter service is T. Frederick H. Candlyn's Toccata on "Neander," the tune of the familiar hymn beginning "He Is Risen" (Boston: The Arthur P. Schmidt Co.). Following a one-page introduction, the melody is given out boldly on the pedals, against brilliant figuration on the manuals, then at intervals more vaguely, and finally with full chords toward the close. Brilliant, yet of medium difficulty. C. E.

One-in-a-Bar

For Study

Prelude-Etude for right hand, a piano solo by Arthur Foote (Boston: The Arthur P. Schmidt Co.). Taxing, yet rewarding.

"Les Jabawauks," a Russian dance by Arthur Wellesley (Boston: Oliver Ditson Co.). Fairly simple, but with a rhythmic swing which should make it pleasant practice.

"The Young Pianist: His Book," ten easy modern pieces with technical studies for practice by David Dushkin. One of the Commonwealth Series (Boston: E. C. Schirmer Music Co.). "The Creaky Cart," "Wind in the Reeds," "The Moujik," "Dance of the Heavy-Booted Peasant," and other piquant titles which describe the music, provide a sugar-coating for the ground-work exercises which should really teach the beginner something.

"The Village Green," a collection of folk songs and dances by Mildred Weston (Boston: The Arthur P. Schmidt Co.). For piano. Some of the charming little pieces have words to inspire the small player. They are drawn from many national sources, and among them will be found such familiarities as "Gaily, the Troubadour," for a duet, "Funiculi-Funicula" and "Oh, Susanna."

"A Violin Sing Song Book" by Julia Marshall (Chicago: Clayton F. Summy Co.). Translating notes into colors, rhythms into words, with a harmonious color scheme for related chords, the author-composer has made things very interesting, indeed, for the young violinist. Included are a few simple songs with which to try out the knowledge gained from exercises. Violin and piano parts are published under separate covers. F. E.

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San Francisco Hears Novelties

(Continued from page 3)

a fine performance of the Mozart E Flat Major Symphony, Svendsen's "Zorahayda," the Nocturne and Scherzo from Mendelssohn's "Midsummer Night's Dream," and a brilliant, climactic reading of Tchaikovsky's "Romeo and Juliet." Undoubtedly Mr. Dobrowen knows and "feels" his Russian scores.

Horowitz Is Symphony Soloist

Vladimir Horowitz was a feted guest soloist with the San Francisco Symphony at the fourth of the season's municipal concerts in the Exposition Auditorium on Feb. 11, revealing his keyboard wizardry in Rachmaninoff's Concerto No. 3. Tchaikovsky's "Pathétique" Symphony comprised the first half of the program and revealed Mr. Dobrowen at his best.

In a recital in Scottish Rite Auditorium on Feb. 16, Mr. Horowitz received an even greater ovation.

Malipiero Novelty Heard

The Abas String Quartet instituted an experiment for pro-Musica in giving a Sunday morning concert in the Legion of Honor Theatre on Feb. 8.

The experiment was most successful. The theatre is acoustically excellent and an ideal setting for chamber music. Before a capacity audience, the group gave the finest performance in its history. The program included Malipiero's "Rispetti e Strambotti," Honegger's Sonatine for two violins (finely played by Nathan Abas and William Wolski) and the Mozart Quartet in D.

The Malipiero score was repeated at the group's regular monthly concert in Scottish Rite Auditorium for the Civic Chamber Music Society. Beethoven's Quartet in D and Dvorak's Terzetto for two violins and viola constituted the remainder of the program.

Harald Kreutzberg and Yvonne Georgi danced to two capacity audiences in the Geary Theatre on Feb. 8, under Selby Oppenheimer's management. Klaus Billig was the accompanist.

Geraldine Farrar, gowned in white and silver, gave a recital in the Columbia Theatre on the same day, under Frank Healy's management.

The soprano sang with artistry and intelligence German lieder and French and Russian songs. Valentin Pavlovsky was an admirable accompanist.

Debut of Jovita Fuentes

Jovita Fuentes, Filipina prima donna, had an enthusiastic reception at her American debut in a recital in Scottish Rite Auditorium on Feb. 18, under Alice Seckel's management. Wearing the picturesque costume of her race, the charming and petite singer who has been heard in European opera houses, sang works by Beethoven, Schumann, Schubert, Brahms, Puccini, Strauss, Debussy, Pizzetti and others. She revealed a rich and resonant voice, of much beauty in pianissimo passages. Her singing of Pizzetti's "I Pastori" was a lovely bit of vocal art. Edward Harris was an excellent accompanist.

The Kedroff Quartet on Feb. 19 gave one of its inimitable recitals for the benefit of the Holy Trinity Russian Cathedral.

Gdal Saleski gave his second recital of the season on the night of Feb. 12 in the Italian Room of the St. Francis Hotel. The program was preponderantly Russian, with many numbers

from the 'cellist's own pen. Edward Harris was the accompanist.

Other Recitals Given

Charles Cooper, San Francisco pianist, who has been honored by an invitation to teach at the Austro-American Conservatory in Mondsee, gave a recital in Scottish Rite Auditorium. His playing of the Brahms F Minor Sonata was outstanding. The pianist won great applause from a notable audience.

Franklin E. Walker, tenor, with Walter F. Wenzel at the piano, gave a well-selected program of songs in the Community Playhouse on the evening of Feb. 19. Mr. Walker is scheduled to make his New York debut in the late Spring.

Reginald Travers inaugurated a series of Sunday evening recitals in his intimate modern theatre in the Fairmont Hotel on March 1. Resident artists will give the programs.

MARJORY M. FISHER

Harriet A. Seymour Heard by Piano-forte Teachers' Society of Boston

BOSTON, March 5.—The Piano-forte Teachers' Society of Boston held a meeting on the evening of Feb. 9, in 218 Pierce Building, Copley Square. Harriet A. Seymour, author and educator, of New York, was the speaker.

The society is planning a dinner to be given some time in March.

Millicent Russell, English Contralto, to Visit America Next Season

Millicent Russell, English contralto, will make a concert tour of the United States next year, singing in oratorio and concerts and in special programs. Mme. Russell has been added to the artists under the management of Concert Direction Annie Friedberg.

Pupil of Mrs. Frederick Nussbaum Is Eisteddfod Winner

ST. LOUIS, Mo., March 5.—Annabel Rizzo, young dramatic soprano, a pupil of Mrs. Frederick Nussbaum, of this city, won the champion song prize in the seventeenth annual Eisteddfod Welsh Contest held in Granite City, Ill., on Feb. 21.

Last year Ra Jean Roberts, another pupil of Mrs. Nussbaum, won the prize. Miss Roberts was also the winner of the Missouri State Atwater Kent Contest in 1930.

Marshfield Hears Program of Russian and American Music

MARSHFIELD, Wis., March 5.—The Marshfield Woman's Club, on Feb. 17, sponsored an "Afternoon of Russian Music," the program of which was arranged by Marian Connor Rhyner. The soloists were Mrs. Rhyner, soprano, Lillian Tinkham, pianist, and John Lundgren, violinist.

Mrs. Rhyner was also recently heard in a delightful program of songs by American composers.

Sigrid Onegin Heard in Winnipeg Series

WINNIPEG, March 5.—Sigrid Onegin, contralto, gave the sixth concert of the Celebrity Series in Central Church on Feb. 23. The capacity audience responded enthusiastically to the superb artistry of the singer, who was making her second visit to Winnipeg. The program included the aria "Bel Raggio" from "Semiramide," by Rossini, a group of Beethoven songs, works by

Charles Kullman, in Berlin Opera Debut, Wins Notable Success



Muffet

Charles Kullman, American Tenor, Recently Heard in Role of Pinkerton in German Capital

Berlin, March 1.—Charles Kullman, young American tenor, won an outstanding success when he appeared for the first time in Berlin as Lieutenant Pinkerton in Puccini's "Madama Butterfly" at the Kroll Opera House on Feb. 23. Brilliant vocalism and admirable poise marked his performance. He was called before the curtain seven times after the first act, in which Pinkerton's best singing opportunities occur.

As a member of the American Opera Company, Mr. Kullman has appeared widely in the United States. He created the role of Amaury in the world-premiere of Clarence Loomis's opera, "Yolanda of Cyprus," with that company in Chicago in October, 1929. Mr. Kullman has also sung with the Chicago Light Opera Company and in a performance of a Handel opera at Smith College. Since last fall he has been studying in Berlin as one of two exchange pupils sent to Germany by the Juilliard School of Music.

Loewe and Schubert, and a group of folk-songs. Many encores were demanded. The contralto was assisted by Hermann Reutter, composer-pianist, who played several solos. The concert was under the local management of Fred M. Gee.

M. M.

PITTSBURGH FETES VERBRUGGHEN MEN

Maier and Pattison Are Soloists with Visiting Orchestra

PITTSBURGH, March 5.—The Minneapolis Symphony, under the leadership of Henri Verbrugghen, played at Syria Mosque on Feb. 13 and 14, under the auspices of the Pittsburgh Orchestra Association. The first program contained a Bach Prelude and Fugue, orchestrated by Verbrugghen, Reger's Variations on a Mozart Theme, Strauss's "Death and Transfiguration," and Prokofiev's Suite from "The Love for Three Oranges." The second program was made up of the Overture to Wolf-Ferrari's "Secret of Suzanne," the Seventh Symphony of Beethoven, Casella's ballet, "The Convent by the Water" and the Ravel "Bolero." Guy Maier and Lee Pattison, pianists, were joint soloists at both concerts, playing the Mozart Double Concerto in E Flat to great acclaim. Encores were demanded.

A children's concert was given by the orchestra, in which works of Wagner, Mendelssohn, Haydn, Saint-Saëns and Rimsky-Korsakoff were played.

Arensky Novelty Heard

The Pittsburgh Chamber Music Society presented the Yost String Quartet in the Hotel Schenley ballroom on Feb. 22. The quartet, made up of Gaylord Yost, Roy Shoemaker, Carl Rosenberg and Samuel Kliachko, played beautifully a Mozart Quartet in D. Arensky's Piano Quintet was heard for the first time in this city, with Henry Harris, a gifted young pianist and pupil of J. Fred Lissfelt and Robert Teichmüller of Leipzig, as assisting artist. Mr. Harris, who is only nineteen, created enthusiasm by his performance. He also played a group of solos by Brahms and Chopin. The Yost Quartet is now heard on the air every Thursday evening from Station KDKA.

The Musicians Club held its monthly meeting on Feb. 19 at Valentino's. On Feb. 13 the club gave an informal reception for Henri Verbrugghen, Guy Maier and Lee Pattison, which was well attended.

The Missionary Conference of the Lutheran Church sponsored a concert by the Glee Club of Capital University, Columbus, Ohio, on Feb. 12 in Carnegie Music Hall. Wilbur Crist conducted. The Glee Clubs of the Pennsylvania College for Women and of Carnegie Institute gave a combined program in the P. C. W. Auditorium on Feb. 16, with Helen Keil and Ronald Terre conducting. Soloists were Richard C. Von Ende, Edward Johe, Fred Latham, Roger Ingham, Wilbur Sutherland and Miriam Young.

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Grainger Leads Works in Brooklyn

BROOKLYN, March 5.—Percy Grainger was a fêted soloist in the third concert by the Symphony Society of Brooklyn, Ole Windingstad, conductor, given at the Academy of Music on Sunday afternoon, March 1. The program was an ambitious one, as have been those of the orchestra's previous two concerts, including the "Meistersinger" Prelude, Bach's Concerto for two violins, in D Minor; Mr. Grainger's "To a Nordic Princess" and "Spoon River," with the composer as guest conductor, and Schubert's Symphony in C. Mr. Grainger conducted his works with much spirit. The soloists in the Bach Concerto were Alma and Anton Witek, the orchestra's two concertmasters.

Busch Cantata Presented

Forty-five players of the New York Philharmonic-Symphony collaborated with the Apollo Club of Brooklyn, William Armour Thayer, conductor, in the season's second private concert, held in the Academy of Music on Feb. 24. The program included music by Handel, Schumann, Wagner, Haydn and Gounod, and, as a special feature, Carl Busch's cantata, "The Brown Heather." Soloists were Harrison Knox, tenor, and Elliott Williams, baritone.

The fusion of men's voices and orchestra afforded a noteworthy ensemble. The audience was manifestly pleased with the work.

Molinari Leads Philharmonic

Bernardino Molinari's last appearance this season with the Philharmonic-Symphony was made at the Academy of Music on Sunday afternoon, Feb. 22. The program included Haydn's Symphony in E Flat, Bloch's "Schelomo," Respighi's Suite of Old Dances and Airs for the Lute, Ravel's "La Valse" and Smetana's "Bartered Bride" Overture.

The week-end of Feb. 18-21 brought forward the Little Theatre Opera Company in a delightful double-bill revival of Donizetti's "Don Pasquale" and Bach's "Phoebus and Pan."

Chamber Music Programs

The Tollefsen Trio, Augusta Tollefsen, piano; Carl Tollefsen, violin, and Willem Durieux, cello, played in the lecture hall of the Academy on Feb. 22, under Brooklyn Institute auspices. The

program, including trios by Mendelssohn and Tchaikovsky and Eduard Schuett's Suite for violin and piano, Op. 44, held the close attention of the audience.

A program of chamber music was presented by the Rosova Trio at the Brooklyn Museum on Feb. 26, under the auspices of the Brooklyn Free Musical Society. The ensemble, composed of Gita Rosova, first violin; Robert Rosova, second violin, and Alexander Gunn, piano, played music by Bach, Mondonville and Stoessel. The society's next concert is scheduled for March 26.

Pupils' Recitals Given

A program of piano solos was presented by pupils of the Ernest A. Ash Studio on Sunday evening, Feb. 22, with Ethel Heeren, soprano, as assisting artist. The guest speaker was John L. Bratton. On the preceding evening Mr. and Mrs. Ash held a musicale at their residence, in which the Tollefsen Trio and Irma Fertig, soprano, were participating artists.

The Everts School of Arts presented Julia Greig Wells, composer-pianist, on Feb. 17, in a group of her compositions.

Walter C. Schad, Brooklyn composer, was heard as conductor of an NBC program of his orchestral works on March 1.

A concert by piano and violin pupils of Misha and Wesley Portnoff was given in the Academy's music hall on Sunday afternoon, Feb. 22. Eighteen pupils were heard in solo numbers.

Sittig Trio Returns from Tour of Middle West

The Sittig Trio, composed of Frederick V. Sittig, pianist, Margaret Sittig, violinist, and Edgar H. Sittig, 'cellist, recently returned from a concert tour of the Middle West. During February the trio gave concerts in Durant, Okla., Lawrence, Kan., St. Cloud, Minn., Mason City and Charles City, Iowa, Kewanee, Aurora and Monmouth, Ill., and Dunkirk, N. Y.

On Sunday afternoon, Feb. 15, the trio gave a concert at Stevens's Forum, Hoboken, N. J., and in the evening substituted for the Roth Quartet in a concert given in the Henry Street Settlement Playhouse, New York.

ORCHESTRAL LIST PLEASES BALTIMORE

Milstein Is Soloist with Local Symphony—Noted Recitalists Heard

BALTIMORE, March 5.—The Baltimore Symphony, under George Siemonn, conductor, gave its fourth concert on Sunday evening, Feb. 22. The merry Overture to "Secret of Suzanne," by Wolf-Ferrari, opened the program. The reading of the César Franck Symphony offered ample contrast of mood. The program was brilliantly concluded with the tuneful "Marche Slave" of Tchaikovsky. The new conductor is setting an individual stride, and the members of the orchestra are showing a gratifying response.

Nathan Milstein, violinist, was the soloist. His interpretation of the well-worn Goldmark Concerto lifted the pale work to a point of musical interest. Prolonged applause was given him.

Musical Art Quartet Appears

The Musical Art Quartet began its series of subscription concerts at the Baltimore Museum of Art on the afternoon of Feb. 24, before an appreciative audience. The members of the quartet are Sascha Jacobsen, Paul Bernard, Louis Kaufman and Marie R. Rosanoff. The C Major Quartet of Mozart and the César Franck D Major Quartet were played with delicacy of interpretation and attention to detail.

Alexander Sklarevski, pianist, and Bart Wirtz, 'cellist, both members of the faculty of Peabody Conservatory, gave a supplementary recital at the conservatory on Feb. 23. The artists read the Beethoven Sonata, Op. 5, No. 2, with clarity of style and the Debussy Sonata in D Minor with full attention to its atmospheric content. The 'cellist gave an excellent rendition of a new MS. "Poem" by the local composer, Franz C. Bornschein, who was called upon to acknowledge its cordial reception. Bloch's "Meditation Hébraïque" was sympathetically interpreted by the 'cellist. Virginia Carty was the capable accompanist. Mr. Sklarevski presented a group of solos with his usual skill. Both artists gave additional numbers in recognition of the applause.

Jeritza Heard in Recital

Maria Jeritza, noted soprano of the Metropolitan Opera, gave the local public opportunity for appreciating her charm in a recital on Feb. 25. The assisting artists were Leonid Bolotine, violinist, and Kurt Ruhrseitz, pianist. The concert was under the auspices of the Wilson Greene Bureau.

Nikolai Orloff, pianist, appeared as the artist at the seventeenth Peabody recital on Feb. 27, giving a remarkable demonstration of pianistic skill. A program of gigantic works was given, and at its conclusion three encores were added. B. C. F.

Elaine Gerasimos and Sophie Marver Give Chicago Joint Recital

CHICAGO, March 5.—Elaine Rosalie Gerasimos, lyric mezzo-soprano, appeared at Kimball Hall in joint recital with Sophie Marver, pianist, on Feb. 18. Miss Gerasimos was generously applauded by a large audience for her singing of a representative list of songs. Her voice is pleasing in quality and of excellent flexibility. Gordon Campbell was the accompanist. M. A. M.

Alice Mock, Soprano, Visits Europe to Sing in Opera and Concerts



Alice Mock, Soprano of the Chicago Civic Opera, Who Is Fulfilling Engagements in Europe and America This Season

CHICAGO, March 5.—Alice Mock, soprano of the Chicago Civic Opera, at the close of the Boston season given by the company, sailed for Italy, where she is scheduled to appear in two performances of "Bohème" in Turin. Miss Mock will also give a number of concerts in southern Europe before returning to America in March.

She is engaged to appear at several Spring festivals in America, and in addition will be heard over the radio in the Hydrox hour.

English Singers to Return for Another Tour Next Season

The English Singers will return to this country next season for their seventh tour, which will include the Pacific Coast, from October to February, 1932.

Since returning to Europe, the singers have given a number of concerts both in England and on the Continent. They included Czecho-Slovakia in their tour, giving an opening concert in Prague. Upon their return to England, they will concertize until the end of March, and then enjoy a short holiday before beginning their new season.



Dorothy BOWEN

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(Continued from page 20)

from Moussorgsky's "Boris Godounoff" in Mr. Pattison's transcription and, in quite different vein, Mr. Maier's battle-dore and shuttlecock version of Chopin's two Etudes in G Flat, the so-called "Black Key" and "Butterfly" Etudes, which had to be repeated. The Beethoven-Saint-Saëns Variations and Bax's "Moy Mell" were also on the printed list, while Stravinsky's Three Little Pieces, a Polka by Casella, a transcription of Debussy's "L'Après-midi d'un faune" and Rachmaninoff's "Tears" were among the added numbers. D.

Filippina Lo Presti, Pianist

Filippina Lo Presti, young Italian pianist, made her New York debut in recital in Steinway Hall on the evening of Feb. 21, opening her program with von Bülow's arrangement of C. P. E. Bach's Sonata in F Minor, and Beethoven's Fifteen Variations with Fugue, Op. 35. Subsequent groups comprised compositions by Chopin, Mattei, Rachmaninoff, Moszkowski and Liszt.

Miss Lo Presti displayed an excellent technique and considerable poetry in her interpretations, and was cordially received by a good-sized audience. C.

Concerts for Children

The third of the Walden School's series of five concerts for children was given by the Adesdi Chorus, Margaret Desoff, conductor, in the Barbizon-Plaza Concert Hall on the morning of Feb. 21.

The program, chiefly lively in character, and admirably sung by the chorus of forty women's voices, included Czechoslovakian folk songs arranged by Deems Taylor, Randall Thompson's "Pueri Hebraeorum," given in Latin; a "Dance Song" by Anton Urspruch, and Schubert's "Valse Nobles" with vocal obbligati by Mandyczewski. A large audience of young people and adults expressed keen enjoyment of the performance. C.

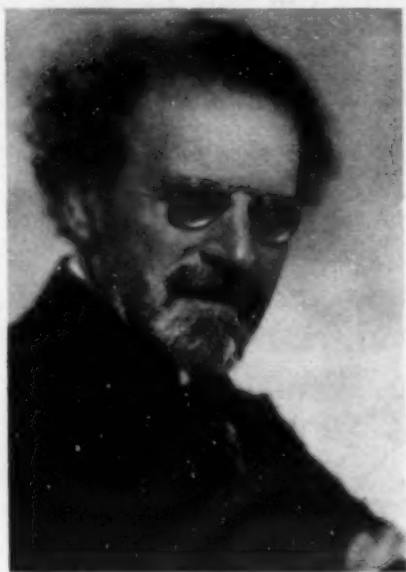
Lazar Weiner, Composer-Pianist

Lazar Weiner, composer-pianist, appeared in a program of his own works in the Town Hall on the afternoon of Feb. 22, ably assisted by Minna Ysaeva, soprano; Moses Rudinoff, baritone; Herman Saleski, violinist, and Fritz Bruch, cellist.

Mr. Weiner began the program with four piano pieces, a Prelude, two Silhouettes and a Burlesque, all of which were well received by the audience. Mr. Rudinoff then sang four songs, "Shotns," "Tarantelle," "Lulinke" and "A Majse mit der Velt," in a voice of lovely quality very well produced,

though in a somewhat restrained manner. Mr. Bruch won plaudits in a Hebrew Melodie, Lullaby and a Dance.

The second part of the program was begun by Miss Ysaeva, who, with excellent tone and obvious interpretative ability, sang "The Gold of Your Eyes," "Melalei," "Zela-Zeldi," "Vig-Lid" and "Were My Father a Rich Man." All of these were much applauded. The final group was of three trio numbers played by Mr. Weiner and Messrs. Sa-



Apeda
Sigismund Stojowski, Whose Piano Recital in the Town Hall Marked His Twenty-fifth Year in New York

leski and Bruch. Mr. Weiner was the recipient of ovational applause at the end of each group. N.

Dorothy Kendrick and Hilda Jones

Dorothy Kendrick, pianist, and Hilda Jones, soprano, gave the Young American Artists' Concert in the Barbizon on the afternoon of Feb. 22.

Miss Kendrick's major offering was the Schumann "Carnaval," which she played with understanding. Shorter numbers by Brahms, Juon and Rachmaninoff were also well interpreted and played with fine tone.

Miss Jones won the favor of a large audience with a Mozart aria as well as in songs by Wagner, Schubert, Marx, Denmore and Donaudy. Stuart Ross was accompanist. J.

Stojowski in Anniversary Recital

Sigismund Stojowski celebrated the twenty-fifth anniversary of his coming

to this country by giving a recital at Town Hall on Wednesday evening, Feb. 25, when he was heard by a large audience that included a notable number of other prominent pianists. In the course of the evening a laurel wreath and large baskets of flowers, the gifts of compatriots, students and other friends, were placed on the stage.

The Polish pianist opened his program with the Prelude, Aria and Finale of César Franck, followed this with four of the Brahms Intermezzi and then turned his attention to Polish composers. The Sonata in E Flat Minor, Op. 21, by Paderewski, was played with a devotion and conviction that made a deep impression on the audience, despite the fact that this work by no means represents Paderewski's highest creative standards. The recital-giver's own "Summer Poems," Op. 36, consisting of "Dreams," "Rays and Reflections," "Flowerets" and "Forest Breezes," of much inherent charm both melodically and harmonically and subtly redolent of Summer moods, received a special tribute of applause. A Chopin group, a Ballade, a Nocturne and the "Wintery Wind" Etude rounded out the program, and here again Mr. Stojowski's finely poised concepts of the subject matter, his sterling musicianship and his comprehensive technical equipment, equal to any demand he makes upon it, were impressively in evidence. The audience was demonstratively appreciative throughout. D.

Robert Goldsand, Pianist

Robert Goldsand, the youthful Viennese pianist, again demonstrated at his second recital at Carnegie Hall, on the afternoon of Feb. 22, his amazing technical facility as well as his unusual musicianship in the Brahms-Paganini Variations and such weightier matter as Beethoven's Sonata, Op. 111. The inner meanings of the last of the Beethoven sonatas he has evidently fully grasped, and the Bach-Tausig Toccata and Fugue in D Minor were extremely well played. Indeed, he tossed off even the most difficult of Brahms's intricate variations with amazing ease and unflagging rhythmic verve.

Remarkable digital velocity, a sparkling staccato and a taste for miniature musical effects were outstanding features of his playing at this recital. He also scored a signal success in the short Prokofieff March, after an interesting performance of Albeniz's "Cordoba" in the last group. Chopin's naïve Variations on a German Folksong, while not of the calibre of the rest of the program, were well given, and he found Toch's "Jongleur" a congenial field for the kind of playing in which he particularly excels. It therefore proved to be a very effective end-piece. There was a large audience and much applause. N.

John McCormack Again

One of the largest concert audiences of the year, filling the auditorium, stage and every available inch of standing room, greeted John McCormack at his second and last recital of the season in Carnegie Hall on the evening of Feb. 22, prior to his leaving for a vacation in California and a Spring tour of the Pacific Coast.

In finest fettle, the famous tenor enraptured his eager listeners with a program, which, with the exception of an Italian aria from Vinci's "Artaserse," was devoted to numbers in English. To many, the supreme moment of the evening of perfect singing was Mr. McCormack's utterly moving rendition of J. N. Crouch's "Kathleen Mavourneen." Hardly less telling upon the emotions of the audience was his delivery of "The Bard of Armagh," and Oley Speaks's "The Prayer Perfect," a noble setting of a poem by James Whitcomb Riley.

But then, the program ran a gamut of moods, with high humor represented by "The Garden Where the Praties Grow." The pure, lyric quality of Mr. McCormack's voice also enchanted in

"O Sleep, Why Dost Thou Leave Me?" from Handel's "Semele," Rachmaninoff's "When Night Descends," Arthur Foote's "Memnon," and other favorites, and "Far Apart," by the tenor's gifted accompanist, Edwin Schneider. Alfred Boyington, the assisting artist, was applauded warmly for his violin solos. At the end of the concert Mr. McCormack gave generously of encores. E.

Biltmore Morning Musicales

The eighth and final Friday morning musicale of the season was given at the Hotel Biltmore on Feb. 20, when Marianne Gonitsch, soprano, of the Philadelphia Opera, Joseph Macpherson, bass, of the Metropolitan, and Horace Britt, cellist, were the soloists.

Mr. Macpherson opened the program with an aria from Verdi's "Ernani," and was later heard in Negro spirituals arranged by Fischer and Robinson. Miss Gonitsch sang "Dich, theure Halle," from Wagner's "Tannhäuser" and a group of songs by Schumann, Leoncavallo and Perez-Preire. Mr. Britt's numbers were a Sammartini Sonata, Hadley's "October Twilight," and pieces by Fauré and Nin. Pietro Cimara was at the piano for the singers and Josef Bonime the accompanist for Mr. Britt. The artists were warmly received by the large audience. E.

Nina Gordani, Diseuse

Nina Gordani, lyric diseuse, who has been heard here before, gave a costume recital in the Guild Theatre on the evening of Feb. 22, singing numbers in Spanish, English, Italian, Jewish, German, French, Russian and some dialects of these languages.

An appealing voice and personality, coupled with clear enunciation and histrionic gifts of a high order, brought to Miss Gordani's interpretations an immense effectiveness. Gleb Yellen was the accompanist. A large audience applauded the diseuse enthusiastically. C.

Nella Miller, Pianist

Nella Miller, pianist, who made her New York recital debut last season under the auspices of the Juilliard School of Music, reappeared in the Town Hall on the evening of Feb. 23, to play a program comprising Haydn's Andante with Variations in F Minor, Brahms's Sonata in F Minor and shorter compositions by Chopin, Ravel, Scriabin, Saint-Saëns and Liszt.

As at her first appearance, Miss Miller proved herself the possessor of genuine musical gifts, abundant technique and a touch of singing quality. The young artist's performance of the taxing Brahms Sonata was highly impressive and showed the tremendous progress she has achieved in her art. A large audience received Miss Miller warmly. E.

(Continued on page 41)

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CHICAGOANS BRING THRILL TO DALLAS

"Mignon" and "Walküre"
Sung with Notable
Casts

DALLAS, March 5.—Music-lovers from many points in North Texas journeyed to Dallas for the two performances given by the Chicago Civic Opera Company on its annual visit, Feb. 18 and 19. "Mignon" was presented on Feb. 18, under Emil Cooper. Coe Glade, as Mignon, brought to the role youth, beauty and charm to match the luscious tones of her voice. Tita Schipa, a prime favorite here, sang the part of Wilhelm Meister. His mellifluous voice brought pleasure of a rare kind to his audience and he had an ovation. Margherita Salvi sang with a clarity of tone as Filina, using her flexible voice best in the sparkling "Titania" aria. Chase Baromeo disclosed a sympathetic baritone voice of good range, and sang and acted the role of Lothario with fine effect. Désiré Defrère, Jenny Tourel and Eugenio Sandrini, in the roles of Laertes, Frederick and Giarno, respectively, completed the cast. The scenery and costuming were excellent.

"Walküre" Sung Impressively

For the first time in many years, "Walküre" was heard here on Feb. 19. The singers and the orchestra, under Mr. Cooper, gave a compelling performance. Alexander Kipnis was regal, both as to voice and impersonation, in the part of Wotan. Maria Olaszewska sang with opulent tone as Fricka. Frida Leider was a gorgeous Brünnhilde, and sang the famous "Cry" thrillingly in a lovely and resonant voice. Chase Baromeo as Hunding, Emma Redell as Sieglinde and Theodore Strack as Siegmund, each brought to the parts true Wagnerian feeling, and sang with splendid tone quality. The ensemble of Valkyries, composed of Thelma Votipka, Ilma Bayle, Alice d'Hermanoy, Sonia Sharnova, Jenny Tourel, Coe Glade, Ada Paggi and Constance Eberhart, was magnificent. Beautiful settings formed fitting background for this assembly of splendid singers.

Theodore Ritch, tenor of the Chicago Civic Opera Company, was presented in concert by the Dallas Bankers' Wives Club, of the afternoon of Feb. 18 at the Dallas Women's Club. Mr. Ritch sang with taste and feeling. His program included songs by Lalo, Messager, Fontenailles; a group in his native Russian, of compositions of Rimsky-Korsakoff; arias by Donizetti and Massenet, and other works.

Kurenko Gives Recital

On the evening of Feb. 24, at the Theodore Kosloff studios, Maria Kurenko, Russian coloratura soprano, was heard in a delightful program. Assisting was the WFAA String Quartet, composed of Alice Holcomb, Alexander Keese, Edward Cramer and Louis Faget. Lois Moseley was the efficient accompanist. Mme. Kurenko's husband, Feodor Gontzoff, is head of the voice department at Kidd-Key College in Sherman.

The following members of the faculty of music at Southern Methodist University were heard in a varied program at McFarlin Auditorium on Feb. 23: Dora Poteet, organist; Mrs. J. Roscoe Golden, mezzo-soprano; Harold Hart Todd, pianist, and Mrs. H. M. Whaling, Jr., accompanist.

The following Dallas musicians were presented in a concert on Feb. 12 by the Sunshine Club: Ethel Rader, soprano; Warren Wood, baritone; Geraldine Shanks Wright, harpist; Alice Holcomb, violinist; Jerry Jarnagan, cellist, and Vin Lindhe, pianist.

Mme. Schumann-Heink Appears

"Roxy and His Gang," which includes Mme. Schumann-Heink, Beatrice Belkin, Viola Philo, Josef Stopak, and others, were presented in a program for the benefit of the Red Cross at Fair Park Auditorium on March 4. The Dallas Rotary Club sponsored the concert.

Mary Louise Gale, violinist, of New York, a native of Dallas, was heard in a varied and interesting program under the auspices of Mu Phi Epsilon, honorary music sorority, in McFarlin Auditorium on Feb. 27.

MABEL CRANFILL

RECITALS IN WORCESTER

Albert Stoessel Gives Violin List—La
Symphonie Française Heard

WORCESTER, March 5.—Albert Stoessel, conductor of the Worcester Music Festival, gave a violin recital on Feb. 24 in Horticultural Hall for the members and supporters of the festival chorus and a limited number of invited guests. The audience overflowed the hall, and seats were improvised in ante-rooms, while many persons stood throughout the evening.

Mr. Stoessel appeared in the double role of soloist and composer, varying the substantial program with a group of five of his compositions. "Preambulum," arresting and pleasantly modern, was heard here for the first time, while the delicate "Falling Leaves" and exotic "Nodding Mandarins" had won plaudits here before. "Threnody" was another new composition, dignified in its pathos. The hit of the group was provided by "Flitting Bats," the eerie "experimental" harmonies of which were explained by the composer as resulting in a large measure from the raising of the pitch of the G and E strings each a half-tone.

The other three groups included Vitali's Chaconne, the Brahms Sonata in A Major, the Bach Arioso, and the Introduction and Rondo Capriccioso of Saint-Saëns. These were interpreted throughout with nobility of tone and a very considerable degree of virtuosity. Gregory Ashman assisted at the piano.

La Symphonie Française, conducted by Abdon Laus and assisted by Gertrude Ehrhart, soprano, gave the fifth concert of the Art Museum series, on Feb. 22. The orchestra is composed of thirteen Boston Symphony members, and all Frenchmen and prizewinners at the Paris Conservatory. Their program harked back liberally to the classics, and reached its most modern note in Ravel's "Le Tombeau de Couperin." Miss Ehrhart sang works in German, French, and English.

JOHN F. KYES, JR.

Boston Schubert Memorial Committee
Announces First Concert

BOSTON, March 5.—The Schubert Memorial Committee of Boston, under the chairmanship of Mrs. Alexander Steinert, will inaugurate its activities with a concert on April 8. The artists at this concert will be Muriel Kerr, pianist, and Sadah Shuchari, violinist.

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New York Concerts and Recitals

(Continued from page 39)

José Figueroa, Violinist

A young Porto Rican violinist, José Figueroa, heard previously this season at the Roerich Museum, gave a second recital on the evening of Feb. 23, in the Town Hall.

Mr. Figueroa again displayed a good tone and technique and well-rounded musicianship in an interesting program, the major numbers of which were Vivaldi's C Major Concerto, Bach's Chaconne and the Mendelssohn Concerto. Narciso Figueroa, the violinist's brother, gave excellent support at the piano.

Phoebe Hall, Pianist

Phoebe Hall, pianist, made her recital debut in Steinway Hall on the evening of Feb. 24, playing an arrangement by Myra Hess of a Bach Chorale, also Beethoven's Sonata, Op. 31, No. 3, a group of Chopin, and shorter pieces by Debussy, Rachmaninoff, Leschetizky, Scriabin and Liszt.

Miss Hall revealed an agreeable touch and reliable technique, although nervousness occasionally marred the steadiness of her tempi. Her interpretations were well conceived, sincerity of purpose being evident throughout her performance. She was much applauded.

Sergei Radamsky, Tenor

Sergei Radamsky, tenor, gave his second recital of the season in the auditorium of the New School for Social Research on the evening of Feb. 24, repeating some of the modern songs which he acquired on his recent tour in Soviet Russia, among them Bouglai's "Workman's Song," "Three Prison Songs" by Koval, Vasilenko's "I Believe in the Day of Freedom," and Mosoloff's "Four Advertisement Songs." There were also standard Russian numbers, including Rachmaninoff's "Anguish," a Lullaby by Rimsky-Korsakoff, and this composer's "Drunken Nobleman," arranged by the singer.

Deeply in tune with this type of music, Mr. Radamsky brought to his interpretations a wealth of color and drama, quite thrilling his large audience, which contained many of his compatriots. Edna Sheppard was at the piano.

Gabrielle Ritter-Ciampi, Soprano

Gabrielle Ritter-Ciampi, soprano of the Paris Opéra-Comique, made her first New York appearance in a recital in the Town Hall on the afternoon of

Feb. 25, with Walter Golde at the piano.

The program was an inclusive one. It began with a somewhat meandering aria by Rameau from "Les Indes Galantes," and included as well, a Gavotte by the same composer, Jomelli's "La Calandrina" and the Rode Variations. Mozart's "Alleluia!" and an air of Fiordiligi from "Così fan tutte" were the second group. The third had a song by Ulrich two Brahms lieder and songs by de Falla and Turina. The



David Barnett, Who Gave an Imposing List of Piano Compositions in Carnegie Hall

final group was by Fauré, Debussy, Roussel and Ravel.

Mme. Ritter-Ciampi's performance exhibited all the excellent features of singing as it is understood in France. It also had some of its less admirable ones. The voice is well schooled in its coloratura passages. The scale, however, is uneven in quality.

Mme. Ritter-Ciampi's most agreeable work was done in her Spanish songs, of which the audience would gladly have heard repetitions. They were also difficult in more ways than one, but were all beautifully delivered. Mr. Golde's accompaniments were revelations both in their inherent beauty and their unity with the singer.

Rhea Silberta Musicale

The third of Rhea Silberta's Wednesday Morning Lecture-Recitals was

given in the Hotel St. Moritz on the morning of Feb. 25.

The subject of the lecture was "Richard Wagner, One of the Great Personalities in Music." The musical part of the program was given by Beatrice Lohre, soprano, and Marta Winetzkaya, mezzo-soprano. Mme. Winetzkaya began the program with "Träume," following which she sang a portion of Venus's scena in Act I of "Tannhäuser." Miss Lohre then sang an excerpt from "Meistersinger" and the Liebestod from "Tristan und Isolde." The duet from Act II of "Lohengrin" closed the program.

Both Miss Silberta's part of the program and the singing of the two artists was of high interest, as was attested to by the continued applause of the audience.

David Barnett, Pianist

David Barnett, pianist, who has been heard here annually since his debut in 1928, played in Carnegie Hall before a large audience on the evening of Feb. 25. His program comprised Beethoven's Variations in C Minor, Schumann's "Papillons," César Franck's Prelude, Chorale and Fugue, and the twenty-four Preludes of Chopin, on all of which the pianist had provided printed explanatory notes.

Mr. Barnett, fortified with an ample technique and sound musicianship, gave highly effective readings of all his numbers. There was much poetry in his playing of the Schumann suite, and the Franck was nobly proclaimed.

Florence Leffert, Soprano

Florence Leffert, soprano, gave her annual New York recital in the Town Hall on the evening of Feb. 26, presenting a refreshingly original and diversified list of songs. The program began with a group of Love Songs by Beethoven, Schumann, Marx, Debussy and Weingartner. Songs of the Seasons, which followed, included Strauss's "Spring," Grieg's "Sommerabend," Pizzetti's "Settembre," and Fauré's "L'Hiver."

Miss Leffert's linguistic abilities were further displayed in four Lullabies, sung in Syrian, Japanese, Russian and Hebrew. Serenades by Schubert, Brahms, Poldowski and Leoncavallo, and a group of Dance songs by Beethoven, Thomas, Respighi and Bizet completed the unique program. The soprano's sweet and flexible voice was ideally suited to her numbers, her mezza-voce being of enchanting quality. Following the seasonal group the piano was banked with flowers. Stuart Ross gave the singer ideal support at the piano.

Nathan Milstein, Violinist

Nathan Milstein gave his first New York recital this season in Carnegie Hall on Friday evening, Feb. 27.

In the Goldmark Concerto Mr. Milstein broke through his reserve and played with spirit. The Vitali Chaconne had been played with a certain classic purity of style but the Brahms Sonata in D Minor was less satisfactory, partly because it did not seem to be congenial ground for the violinist and partly because Emanuel Bay treated the piano part too much as a mere accompaniment. In Dohnányi's "Ruralia Hungarica" Mr. Milstein played with a wide range of glowing color, a wealth of imagination, notable poetic feeling in the slow movements and a dash and verve in the fast movements that swept his hearers along with him. Bloch's "Nigun" improvisation received similarly felicitous treatment, while among the many extra numbers at the end the transcription of Debussy's "Minstrels" and the Beethoven-Kreisler Rondino were especially noteworthy for the characteristic manner in which they were played. Mr. Bay's accompaniments to the solos were in excellent taste.

Jeanne Eadie, Soprano

Jeanne Eadie, soprano, gave a recital in the Carnegie Chamber Music Hall on the evening of Feb. 27, accompanied

with skill and taste by Anne Tindale.

Miss Eadie created a good impression in three coloratura numbers from "Lucia," "Dinorah" and "Mignon," to which she added Ardit's "Il Bacio" as encore. Songs in Spanish, Italian and English were included in the later part of the program. Throughout the recital Miss Eadie's singing was interesting and her song numbers were equally as well done as her florid ones.

John Goss with London Singers

A program of very delightful content was given by John Goss, English baritone, and the London Singers, in the Barbizon-Plaza on Sunday afternoon, March 1. The latter male quartet made its New York debut on this occasion, assisted by Sanford Schluskel and Gavin Gordon at the piano.

The program was devoted to rare folk-songs of several countries, predominantly British, including some inimitable examples of the "sea shanty." Mr. Goss sang also "O Lord, Rebuke Me Not" by Purcell and a group of songs by the late Philip Heseltine, English composer, who wrote under the pseudonym of "Peter Warlock."

Space prohibits the mention of all the delightful numbers sung, but a few which stood out were a Byrd canon, "Hey ho, to the Greenwood"; a part-song, "Robyn, Gentil Robyn" by William Cornyshe; the "Coventry Carol," arranged by S. Taylor Harris, and Heseltine's setting of "My Gostly Fader" by Charles d'Orleans.

The singing of the quartet, in which the pianists also assisted at certain junctures, was virile and technically skillful, if the tone quality was not always of utmost smoothness. Mr. Goss's distinguished interpretative art and robust personality were again revealed in an effective style. One could sympathize with his feelings when he cut short the Purcell air because of disturbances by late-comers and left the platform, to give the work later.

Robert Goldsand, Pianist

Robert Goldsand, pianist, although handicapped by a crushed finger, reduplicated at his third recital in Carnegie Hall on the afternoon of March 1, the success he has had at his previous appearances.

The program itself displayed admirably Mr. Goldsand's abilities in lighter vein than that of his previous recital. The Mendelssohn Prelude and Fugue in E Minor, not frequently heard, opened proceedings. Notable in this group, as well as an Adagio by Vivaldi arranged by Johann Sebastian Bach and Daquin's "Le Coucou."

The Weber Sonata, Op. 24, was an agreeable quasi novelty and was played with fine tone and musicianly insight. Pieces by Reger and Bartok proved interesting and an Octave Etude of terrific difficulty by Breitenfeld had to be

(Continued on page 43)

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Opera at the Metropolitan

(Continued from page 26)

Bada, Danise, Rothier, Gandolfi and Altglass. Tullio Serafin conducted.

A Popular "Dutchman"

The popular-priced "Flying Dutchman" on the evening of Feb. 28, had Gertrude Kappel as Senta in place of Mme. Jeritza, who has sung all the other performances this season. Siegfried Tappolet was also a new Daland. Both of these artists gave sterling performances and delighted an unusually large audience.

The rest of the cast included Mme. Telva and Messrs. Laubenthal and Clemens, with Mr. Schorr repeating his magnificent performance of the name-part. Mr. Bodanzky conducted.

Sunday Night Concert

Lily Pons, who was the featured soloist at the Sunday Night Concert on the evening of March 1, won an ovation for her singing of Gilda's music in the second act of "Rigoletto" with Miss Falco and Messrs. Tokatyan, Basiola and Pinza. She also sang a duet from "The Barber of Seville" with Mr. Basiola, and the Bell Song from "Lakmé," causing a tumult of applause in all three numbers.

The orchestra, under Wilfred Pelletier, began the program with the Overture to "Secret of Susanne" and ended with the Waltzes from "Rosenkavalier." Scenes from "L'Elisir d'Amore" were sung by Messrs. Pinza, Tedesco and Basiola with Nina Morgana. The final scene from "Trovatore" was given by Mmes. Vettori and Claussen and Messrs. Ransome and Gandolfi. The orchestra played the Interlude before Act III of Massenet's "Manon," and Mr. Tokatyan sang the St. Sulpice aria and with Miss Guilford, the succeeding duet in the same work. The audience was a capacity one and even the orchestra pit was filled with chairs.

An Interesting "Tristan"

In spite of the fact that the audience was somewhat disappointed in not hearing the American debut of Maria Ranzow as Brangäne in "Tristan und Isolde," they enjoyed one of the most interesting presentations of the work given there this season, on the evening of March 2. The cast was almost entirely different from previous performances.

Elisabeth Ohms sang Isolde, Marion Telva, a last-minute Brangäne, did excellent work. Lauritz Melchior, singing the Breton hero for the first time this year, gave a fine performance. It was, however, in the King Mark of Michael Bohnen that interest centred. Mr. Bohnen was in fine voice and in a mood of dramatic repose, which suited the role well. Mr. Schorr was Kurvenal and Messrs. Gabor, Meader,

Clemens and Wolfe completed the cast. Mr. Bodanzky conducted.

"Forza del Destino" Repeated

Verdi's "Forza del Destino" was given for the fourth time this season on the evening of March 4, with Clara Jacobo in the role of Leonora. Rejoining the company after a series of triumphs in Europe and South America, Mme. Jacobo was in excellent voice and acted with intense conviction. She was enthusiastically applauded for her moving delivery of her final aria, "Pace, pace, mio Dio," and throughout the performance was recalled before the curtain many times.

It was altogether a sterling presentation, with all of the principals in top form. Mr. Martinelli reappeared as Don Alvaro, Mr. Basiola as Don Carlos, and Mr. Pinza as the Abbot. Ina Bourskaya was a vivacious Preziosilla. Messrs. Gandolfi and Macpherson were other principals. Mr. Serafin conducted.

PUPPETS IN "EL RETABLO"

Mrs. Arthur Reis Calls Attention to Features of N. Y. Production

In reviewing the first Chicago performance on Feb. 8 of de Falla's "El Retablo" in the issue of Feb. 25, Albert L. Goldberg, MUSICAL AMERICA's reviewer, made the following statement: "To add to the modernity of the production, the supporting scaffold and operators of the marionettes were in full view of the audience, the puppeteers being masked and garbed in black. Mr. Bufano had this innovation in mind for the New York production, but did not carry it out at that time."

In a letter to MUSICAL AMERICA dated March 1, Mrs. Arthur Reis, executive secretary of the League of Composers, which gave the American premiere of the work in question at Town Hall on Dec. 29, 1925, corrects this statement, as follows: "Regarding Bufano's 'El Retablo,' this 'innovation' with operators masked and garbed in black was carried out by the League at the Town Hall in 1925 in our original production. It was an idea we developed because Town Hall has a concert ceiling, and so the supporting scaffolding had to be seen, since there were no hanging bridges."

When the work was revived in April, 1928, at the Jolson Theatre, however, the manipulators of the marionettes were not visible, knowledge of which fact is probably responsible for Mr. Goldberg's statement.



Charl. Paris

Eugene Bonner, Composer of "The Venetian Glass Nephew"

"VENETIAN GLASS NEPHEW" IN NEW YORK PREMIERE

"Little Opera" by Eugene Bonner, Based on Novel by Elinor Wylie, Is Presented

"The Venetian Glass Nephew," a little opera by Eugene Bonner to a libretto by Ruth Hale, based on the late Elinor Wylie's fantasy of the same name, opened a New York engagement on Feb. 23, at the Vanderbilt Theatre, under the management of Walter Greenough, director of the New York Theatre Assembly and achieved a week's run.

Mr. Bonner's music proved of grace and charm, though somewhat incidental in character, this being in some measure due to the manner of production, which emphasized the spoken dialogue more, it is said, than was the composer's intention. The score is melodious and consists chiefly of set numbers which partake more of the character of a song cycle than of dramatic music, though there is one extended evocation which merits the designation of "opera." Besides the vocal numbers, Mr. Bonner has written some attractive instrumental music to lift the curtain on the several scenes and there is also music for a dance divertissement. The orchestration is euphonious and clear.

The action takes place during a fête given by Angelo Querini at his palazzo on the Grand Canal in Venice of the eighteenth century. Peter Innocent laments the fact that he is not blessed with a nephew, who might wed Rosalba, the young ward of Querini. Casanova offers, with the assistance of the marvelous Venetian Glass blower, Alvise Luna, to make him one of the purest Venetian glass.

In the house of Luna, the beautiful monster is brought to life by magic. He and Rosalba fall in love and they are married. But the glass boy is too delicately made for human life.

Casanova prevents Rosalba, in her desperate unhappiness, from killing herself, and arranges that she will accompany him to the factory of the Brothers Dubois, near Versailles, where she can be put in their great furnace and baked into porcelain.

After her ordeal, she emerges purged of all of her lovely human attributes, an exquisite Sèvres figurine, and the two lovers, immortal in glass and porcelain, live together in tranquil happiness till the end of time.

A novel feature of the production was

the use of a sextet in place of a chorus. This group sang on the forestage apart from the action of the play, commenting musically on the action.

A chamber orchestra of nineteen players, under the direction of Leon Barzin, conductor of the National Orchestral Association, played the score.

The cast included George Houston, Mary Silveira, Louis Yaeckel, Dodd Mehan, Raymond Huntley, Gage Clarke, Edgar Stehli, Lee Burgess, Adele Sanderson, Dorothy Johnson, Florence Rand, Gretchen Haller, Roy Mace, Norman Oberg and Joan Carter-Waddell.

OBERLIN CONSERVATORY HEARS VARIED RECITALS

Roth Quartet and Hutcheson Are Visitors—Faculty Members Heard

OBERLIN, March 5.—The Oberlin Conservatory of Music has presented several recitals recently. The Roth Quartet played Mozart, Debussy and Schumann on Feb. 10; and Ernest Hutcheson gave a piano recital on Feb. 17, playing works of Bach-D'Albert, Schumann, Chopin, Mendelssohn-Hutcheson, Liszt and Alkan-MacDowell. On the day following, Mr. Hutcheson addressed the students, saying that both work and inspiration go into the making of genius, and that inspiration is far commoner than we imagine.

George Weln, of the Department of Woodwinds, with the assistance of W. K. Breckenridge and four members of the Cleveland Orchestra, presented a program of chamber music on Feb. 6, playing works of Beethoven, Loeillet and Taffanel.

The Conservatory String Quartet, comprised of Morris Kessler, Reber Johnson, Raymond Cerf and John Frazer, played in Warner Hall on Feb. 19. Their program included works of Beethoven, Haydn and four songs of Marteau with quartet accompaniment, sung by Bruce Benjamin.

Other Events

Raymond Cerf, professor of violin, gave a recital on Feb. 24, playing classical and modern works. Axel Skjerne of the piano department accompanied. Devona Doxie, soprano, gave a senior recital on Feb. 26. Maurice Kessler, professor of violin, was heard in a lecture recital at the Port Huron Junior College, Port Huron, Mich., on Feb. 24.

Karl W. Gehrken of the Department of School Music will teach at the Eastman School this summer.

Jacques Pillois, professor of music in New York University, gave two lecture recitals on Feb. 24, under the joint auspices of the Department of History of Music in the Conservatory and the Department of French in the College.

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New York Concerts and Recitals

(Continued from page 41)

repeated. Chopin's F Minor Fantasy was poetic and delightful.

No vestige of Mr. Goldsand's disability was audible. His playing was entirely satisfying in every respect. H.

Rudolph Ganz, Pianist

Rudolph Ganz, formerly conductor of the St. Louis Symphony, made one of his too infrequent appearances in a piano recital in Carnegie Hall on the afternoon of Feb. 28, and was greeted warmly by a large audience.

The B Minor Sonata of Chopin and an example of the same form by Haydn in D Major were well contrasted numbers both in the matter of choice and performance. Twelve Preludes by Debussy exhibited Mr. Ganz in a poetic mood. If there were any particular high lights, these were "Fireworks" and "The Flaxen-Haired Girl." Liszt's transcriptions of "My Delights" and "The Maiden's Wish" had real singing interest as well as the pianistic one. The same composer's arrangements of Paganini's "La Chasse" and "La Campanella" were models of technical brilliance and delicacy.

Throughout the program, Mr. Ganz gave much pleasure to a large audience by his musicianship as well as his technical ability, as was attested by the unusual applause. J.

League of Composers

Six "first times" of compositions by Americans were heard in the League of Composers' Sunday afternoon concert of March 1, in the Art Centre.

This program included: Tibor Serly's Sonata for violin and piano, played by Sol Ruden and William Juliber; Ruth Crawford's Suite for flute, played by Frances Blaisdell; Tolbie Snyderman's Piano Sonata played by the composer; Robert Russell Bennett's settings for four Sara Teasdale's poems, and three songs by Kathleen Lockhart Manning, sung by Radiana Pazmor, soprano, with Mr. Bennett accompanying; and Alexander Steinert's trio for violin, cello and piano, with Paul Stassevitch, Horace Britt and the composer as performers.

Many interested auditors filled the small hall and demonstrated their sympathy and approval. F.

People's Chorus

In the second of its "intimate singing entertainments" in the Town Hall on the afternoon of March 1, the People's



Rudolph Ganz, Whose Piano Recital in Carnegie Hall Delighted a Huge Audience

Chorus of New York had as guest artist Maria Kurenko, Russian soprano, who was accompanied by Pierre Luboshutz.

L. Camilieri led his devoted singers in excellent performances of works by Bach, Handel, Haydn, Saint-Saëns, Mendelssohn, Schubert, Scott and Elgar. Morris W. Watkins was at the piano.

Mme. Kurenko's contributions were arias from Rimsky-Korsakoff's "Christmas Eve" and Rossini's "Barber of Seville," and songs by Rachmaninoff and Strimer. The audience joined in the singing, as usual, in several songs, and Mr. Camilieri led as a finale his own "God Knows!" F.

Manhattan String Quartet Debut

A young ensemble, all native New Yorkers, trained at the Neighborhood Music School, and coached for several years by Hugo Kortschak, the Manhattan String Quartet made its debut in the Barbizon Hotel on the afternoon of March 1.

A striking feature of the concert was the group's performance from memory. They faced the audience, in a semi-circle, and gave a competent account of themselves in this unusual arrangement, playing the Brahms Quartet, Op. 51 No. 2, in A Minor and Glazounoff's

"Orientale." The first violin and viola also played a Handel Passacaglia, arranged by Halvorsen, and, with the cello, a Theme and Variations by Dohnanyi.

The members are: Rachmael Weinstein and Harris Danziger, violinists; Julius Shaier, viola, and Oliver Edel, cello. The audience was interested and enthusiastic. F.

Jacques Larnier, Violinist

Jacques Larnier, a fourteen-year-old violinist from Pittsburgh, who was heard earlier in the season as soloist with the Manhattan Symphony, gave a recital in Carnegie Hall on the evening of March 1. The ambitious program comprised Handel's Sonata in D Major, Vieuxtemps's Concerto in D Minor, Bach's solo Sonata in G Minor, and pieces by Dohnanyi, Bloch and Paganini-Auer.

Master Larnier is unquestionably talented, and doubtless with further study he will go far. He played throughout with a rich tone and technical skill and with commendable poise. Emanuel Bay at the piano provided sympathetic accompaniments. C.

Mary Wigman's Tenth

Many devotees were turned away from the Chanin Theatre when Mary Wigman gave her tenth performance in New York on the evening of March 1, for the crowd flocked once more to see the German dancer.

No new dances were listed, but two that had been given first times in a recent Carnegie Hall recital were repeated: "Ceremonial Figures" and "Dream Image." Miss Wigman has retained her initial vitality throughout a very strenuous season, and the enthusiasm of her followers continues to mount. F.

Teri Joseffy, Pianist

Teri Joseffy, pianist, a grand-niece of the famous Hungarian artist of the same name, returned after an interval of two years, to give a recital in the Town Hall on the evening of March 1.

Miss Joseffy played with much vitality and vigor, and her hearers showed their appreciation by warm applause. The program included the Bach-Liszt C Minor Fantasia and Fugue, Beethoven's Sonata, Op. 21, two Brahms intermezzos and a group of Chopin. N.

Edgar Shelton, Pianist

A piano recital which had been twice postponed because of an injured finger was given by Edgar Shelton in the Town Hall on the afternoon of March 3.

As in previous appearances, Mr. Shelton revealed intelligent musicianship and a well developed technique. His program on this occasion opened with d'Albert's arrangement of Bach's Prelude and Fugue in D Major, which was interestingly presented. Schumann's Fantasie in C Major had moments of real beauty and individuality of style. In Ravel's "Jeux d'Eau" Mr. Shelton showed to best advantage, playing it superbly, with effective coloring and clean technique. Prokofiev's "Suggestion Diabolique," Albeniz's "Triana," and two numbers each by Chopin and Liszt completed his printed list. The audience applauded enthusiastically. B.

Carlo Zecchi, Pianist

Carlo Zecchi, pianist, followed up his recent debut with the Philharmonic-Symphony with a recital in Carnegie Hall on Tuesday evening, March 3.

In the opening group, consisting of a Vivaldi Concerto, three of the Scarlatti Sonatas and Busoni's transcription of Bach's Organ Toccata in C Major, the pianist's fleetness of finger served him well and, while in the Bach, there was clarity and in general the tone was of good quality.

In two "Preludes of Autumn" by Malipiero, Mr. Zecchi found himself on more congenial ground than in the "Davidsbündler" Dances of Schumann, which would have profited by simpler, less hectic treatment in most instances and a more intimate under-

standing of their essential moods. There was little evidence at any time in the program, in fact, of any great resources of imagination. However, the flare for virtuosity that had been present in his playing of the Liszt concerto with orchestra came into its own in a Toccata by Ticcianti and three of the Paganini-Liszt Etudes, of which the one called "The Chase" was marked again by the tendency to crowd the rhythm that had been apparent earlier in the program.

The Ticcianti Toccata, a grateful if not strikingly original composition in modern vein, proved especially adapted for the employment of the pianist's best technical assets. The added numbers at the end included a Schubert "Moment Musical" and the Ravel "Alborado," taken too scurriedly for the desired effect. D.

Women's University Glee Club

The Women's University Glee Club, Gerald Reynolds, conductor, gave a concert in the New School for Social Research auditorium on the evening of March 3, as one in a series of New School events. The women sang well under the conductor's practised leadership, interpreting songs of many nations, which have been heard in former programs of this ensemble.

The peculiar acoustics of the oval-shaped hall militated against perfect balance, as the piano often thundered above the voices. A cordial audience demanded the repetition of two Brazilian songs. Madeline Marshall was the accompanist. Q.

Elshuco Trio

The fourth concert of a series by the Elshuco Trio, in the Engineering Auditorium on the evening of March 3, was devoted to modern compositions. The program included the Quintet in D Minor by Frank Bridge, d'Indy's Sextet in B Flat Major, and Tchaikovsky's Trio in A Minor. The trio, composed of Karl Kraeuter, Willem Willeke and Aurelio Giorni, was assisted by Max Hollander, Conrad Held, Nicolas Moldavan and Phyllis Kraeuter.

The Bridge work, for two violins, viola, cello and piano, is a freely melodic composition of much atmospheric charm. d'Indy's Sextet, for two violins, two violas and two cellos, is marked by the rhythmic and harmonic refinements of the veteran composer's style. An especially good performance was given the Tchaikovsky Piano Trio, written "in memory of a great artist." All in all, this was one of the most interesting programs of the series and was attended by an audience which expressed its approval warmly throughout the evening. M.

Francis Moore, Pianist

Francis Moore gave his annual New York piano recital in the Barbizon-Plaza concert hall on the evening of March 3. His program included the Gluck-Brahms Gavotte, the Gluck-Friedmann "Dance of the Happy Spirits," two Dances and the Sonata Op. 57 by Beethoven, the Chopin-Liszt "My Joys," and shorter pieces by Grainger, Juon, Leschetizky and Ponce.

Mr. Moore played this delightfully happy list of works with his accustomed taste and facility, a suave tone

(Continued on page 47)

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Philadelphia Has Notable Opera And Concert Bills in Fortnight

PHILADELPHIA, March 5.—"Madama Butterfly," heard twice in less than ten days, gave Philadelphia a sort of Puccini early spring festival. The Metropolitan had its usual crowded subscription house for the work on Feb. 17, but this did not prevent the Academy being sold out a day or so in advance for the production of Puccini's Oriental tragedy by the Philadelphia Grand Opera Company on Feb. 26.

The Japanese prima donna, Hizi Koyke, in her first local appearance as the hapless Cio-Cio-San, made a sensational success, so graphic was her acting and so completely within the demands of the score was her vocalism. She invested the rôle with considerable atmosphere by little native touches, such as a different coiffure for the young girl and for the later "bride," an important point not often heeded by incumbents of the part. Ralph Errolle, who rejoined the company, was an excellent Pinkerton vocally, and his acting was freer than in previous seasons. The Suzuki of Berta Levina was capably characterized and her part in the Flower Duet very well voiced. The Sharpless of Chief Caupolican had a good deal more of an American spirit than the average Italian baritone is able to impart. The Goro of Albert Mahler was a genuine creation, slightly touched with comedy, but never spoiled by farcing, as is so often the case. Ivan Steschenko as the Bonze, Benjamin de Loache as Yamadori, Benjamin Grobani, Walter Vassar, and Evelyn Smith (the last as a very well-behaved Little Trouble) completed the cast. Emil Mlynarski conducted with a fervor which communicated the sensuous beauty of the score, but was kinder to the voices than he has been in some other productions.

Metropolitan in Two Operas

Elisabeth Rethberg was the outstanding figure of the Metropolitan's "Butterfly," acting well according to the conventions of the rôle, and singing superbly throughout, striking especially high points in the "Un Bel Di" and in the love duet at the end of the first act. The lovely timbre of her voice and her impeccable intonation made her singing throughout the evening a delight to the ear. Armand Tokatyan, the Pinkerton, contributed finely to the love duet and was at his

best also in the last act aria. Scotti's familiar Scarpia was much in evidence. A new and good Suzuki was heard in Faina Petrova. Giuseppe Sturani conducted.

Corona as Aida

The Metropolitan gave a somewhat indifferent performance of "Aida" on Feb. 24. The occasion signalized the first Philadelphia appearances of Lawrence Tibbett as Amonasro and Lenora Corona in a major rôle. Her Aida had a great deal of dramatic value. Mr. Tibbett acted well, especially in the Nile Scene. Others in the cast were Mmes. Branzell and Doninelli, and Messrs. Martinelli, Pinza and D'Angelo, with Mr. Serafin as conductor.

Kathryn Meisle, Philadelphia contralto, formerly of the Chicago Civic Opera Company, gave the second program in the series sponsored by the Community Concert Association of Germantown. She was especially happy in her presentations of operatic numbers, including "Che farò senza Euridice," from "Orpheus," "Amour, viens aider" from "Samson," "Una voce poco fa" from "The Barber" and the "Habenera" from "Carmen." She also sang Italian, German, Russian and English groups, and several encores, including a fine song, "God's Plan," by her accompanist, Solon Alberti.

Composer Presented in Program

Nathaniel Dett, noted Negro composer-pianist, was heard in recital on Feb. 24 in the Central Y. M. C. A., assisted by one of his pupils, Charles H. Flax, baritone. The program, made up of Doctor Dett's compositions, included selections from his "Magnolia," "In the Bottoms" and "Cinnamon Grove" suites.

William M. Kincaid, first flautist of the Philadelphia Orchestra, appeared with the Matinee Musical's string ensemble, under the direction of Ben Stad, at the meeting of the club in the Bellevue-Stratford ballroom on Feb. 17. These numbers beautifully executed, were the "Dance of the Blessed Spirits" from Gluck's "Orpheus," a Pavane by Saint-Saëns, and a Godard Allegretto.

The Connell Quartet, pupils of Horatio Connell at the Curtis Institute of Music, consisting of Helen Jepson, soprano; Rose Bampton, contralto; Albert Mahler, tenor, and Alfred de Long, bass, gave the Garden Scene from "Faust" with admirable vocal and theatrical results. Three members were heard also in an excerpt from "Gloconda." Sylvan Levin of the Institute was a most effective accompanist. The Littlefield Ballet, accompanied by the club's octet, directed by Nina Pretymann Howell, gave an interesting finale to the program.

W. R. MURPHY

J. M. Priaulx Joins Staff of G. Schirmer

J. M. Priaulx, for many years associated with Chas. H. Ditson & Co., the New York branch of the Oliver Ditson Company, Boston, has joined the staff of G. Schirmer, Inc., beginning his duties on March 1.

Mr. Priaulx has been a prominent figure in the musical life of New York for many years and numbers among his friends and acquaintances practically all the leading musicians of the city.

Dr. T. Tertius Noble to Celebrate His Jubilee As Church Musician



T. W. Kilmer

Dr. T. Tertius Noble, Noted Composer and Organist

Dr. T. Tertius Noble, for the past eighteen years organist and choirmaster of St. Thomas's Church, and prior to coming to New York in a similar post at York Minster, England, for seventeen years, will celebrate his fiftieth anniversary as a church musician on March 15. He was appointed organist of All Saints' Church, Colchester, at the age of thirteen.

One of the outstanding composers of church music, Doctor Noble will be honored by organists throughout the United States, Canada and England by the inclusion of works by him at services and recital programs this month. Chapters of the National Association of Organists will also observe the anniversary at their March meetings. On March 16 the association, of which Doctor Noble was president for three years, will tender him a dinner at the First Presbyterian Church, after which a festival service will be held in the auditorium, under the direction of Dr. William C. Carl.

William Gustafson, bass of the Metropolitan Opera Company, has been engaged as soloist for the Ann Arbor Festival in May. Mr. Gustafson will sing in "Boris Godunoff" and Pierné's "Saint Francis."

REINER CONDUCTS SUITE BY HADLEY

McCormack Is Presented in Recital—Children's Concert Given

CINCINNATI, March 5.—After several weeks on tour, the Cincinnati Symphony returned to its home city to give two exceedingly fine concerts on Feb. 20 and 21, under the baton of Fritz Reiner. The program opened with the Bach Brandenburg Concerto No. 6, in B Flat Minor, for strings. It was superlatively well done. Mr. Reiner conducted from the piano. Solo parts were played by Vladimir Bakaleinikoff, Herman Goehlich, Walter Heermann, Arthur Zack and Karl Kirksmith.

The concerto was followed by Beethoven's Sixth Symphony. The "Pastoral" was given an intensely interesting reading by Mr. Reiner, who presented the work as pure music rather than as program. The opening phrase indicated that he had taken to heart Beethoven's warning, prefixed to the Symphony, "More the expression of feeling than painting." Even the bird-songs and the storm, the single concessions to realism made in the performance, were curiously touched with unreality. The auditor might prefer the accepted, programmatic treatment of the score and at the same time revel in the series of lyric, exquisitely poetic and wonderfully expressive pastel impressions which Mr. Reiner revealed.

After the intermission came excellent performances of Glinka's "Kamarsinskaia," Henry Hadley's "Streets of Pekin" and Rimsky-Korsakoff's "Spanish Caprice." Mr. Hadley's suite, given its first local performance, proved an engaging and vividly descriptive work.

Notables Heard in Recitals

Numerous concerts and recitals have been scattered over the past few weeks. John McCormack gave one of his inimitable song recitals at Music Hall under J. Herman Thuman's management.

The Matinee Musicale Club recently presented Joanne de Nault and Lucia Chagnon in recitals. Under the auspices of the Council of Jewish Women, Guy Maier gave a recital for children at the Hotel Gibson.

The Orpheus Club, under Thomas James Kelly, gave its second concert of the year with Enzo Aita, tenor, as soloist.

Last, but not least, "Roxy and His Gang," including Ernestine Schumann-Heink, appeared in a novel concert at Music Hall. SAMUEL T. WILSON

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DE LAMARTER LEADS WORKS IN CHICAGO

His "Dance of Life" and Rameau Transcription Have Premieres

CHICAGO, March 5.—First performances of an original composition and a transcription by Eric DeLamarter, who conducted in Mr. Stock's absence, and the revival of Beethoven's rarely heard triple concerto, featured the Chicago Symphony Orchestra concerts of Feb. 27 and 28. The program:

Overture, "The Marriage of Figaro".....Mozart
Suite from "Dardanus".....Rameau

Overture

Minuet

Rondeau Tendre

Tambourin I and II

(Transcribed for modern orchestra by

Eric DeLamarter)

(First performance)

Variations and Gigue on a theme by Handel,

Op. 72.....Georg Schumann

Suite from "The Dance of Life".....DeLamarter

"Black Jungle Flowers," "Play of

Shadows," "Dance of Crude Life,"

"The Cannibal Flower," "Dance of Blind

Struggle," "Dance of Languor," "Dance

of the Tyrant Machine"

(First performance)

Concerto in C Major, for Piano, Violin and

Cello.....Beethoven

Jane Anderson, Piano

Mischa Mischakoff, Violin

Daniel Saitenberg, Cello

Mr. DeLamarter's latest work signifies his advance into the ranks of the modernists. Where he has previously written expertly and charmingly in a conservative idiom, he now quite as deftly adds to his vocabulary the accents of modernism.

"The Dance of Life" is a dance drama, with programmatic matter by Mark Turbyfill. While it may be doubted that either its musical or literary content would have been what they are had not "Le Sacre du Printemps" preceded, the score nevertheless contains much of interest and marks a very definite progress in Mr. DeLamarter's creative work. His transcription of the Rameau pieces was in the best of taste and will doubtless permanently restore to the repertoire some wholly delightful music.

The Beethoven Concerto suffered from undue repression on the part of all the soloists. Mr. DeLamarter had made generous cuts, which still did not relieve the work from a measure of tedium. Georg Schumann's variations on the "Harmonious Blacksmith" theme are a good journeyman's job of forging, but of more interest in the classroom than in the concert hall.

Kodaly Novelty Heard

Frederick Stock conducted the following program at the concerts of Feb. 20 and 21:

Symphonic Poem, "Vysehrad".....Smetana

Symphony No. 6, in E Flat Minor,

Miaskovsky

"Dances of Marosszek".....Kodaly

(First performance in Chicago)

"On the Steppes of Central Asia".....Borodin

"Siegfried's Rhine Journey" from

"Götterdämmerung".....Wagner

A witty listener dubbed Miaskovsky's Sixth Symphony the "modern 'Pathétique,'" and it indeed bids fair to exert on the twentieth century the appeal of a work of the nineteenth which is obviously its prototype. Of the five of this composer's symphonies that Mr. Stock has played, this one seems to possess the most lasting qualities. It was given a superb performance and left a deep impression.

The dances of Kodaly found favor in some quarters, though for reasons not easy to discover. The other items of the list were well played, particularly the Borodin.

'Cellist Is Soloist

Daniel Saitenberg, first 'cellist of the orchestra, made his second appearance as soloist at the Tuesday concert

of Feb. 24. Mr. Stock conducted the following program:

Overture to "Benvenuto Cellini".....Berlioz

Symphony No. 5, in E Minor.....Tchaikovsky

Concerto in A Minor, Op. 33.....Saint-Saëns

Mr. Saitenberg

"Emperor" Waltzes.....Johann Strauss

Mr. Saitenberg offered an attractive reading of music for which his light, graceful style is well adapted. His

facility and the pleasant quality of his tone offer the hope that he will soon develop more forceful qualities.

Mr. Stock's account of Tchaikovsky's Fifth was one of the highlights of the season. It created a furore, to which both conductor and orchestra were forced to make many responses.

ALBERT GOLDBERG

CHICAGO APPLAUDS GERMAN COMPANY

Four Performances Given in Civic Opera House by Visitors

CHICAGO, March 5.—The German Grand Opera Company gave four performances at the Civic Opera House on Feb. 26, 27, 28 and March 1. "Tristan and Isolde," the opening bill, was the least successful of the series. The taxing difficulties of the score told on the leading members of the cast. Johanna Gadski and Carl Hartmann had the principal roles, with Marie Von Essen, Carl Braun, Richard Gross, Max Adrian, Eric Wildhagen, Albert Jablonsky and Gustav Werner completing the cast. Dr. Max von Schillings was the director.

"The Flying Dutchman," on Feb. 27, was distinguished not only by excellent singing from all the principals, but also by a grateful feeling for atmosphere and ensemble. Max Roth displayed a splendid baritone voice in the title role, Margarethe Baumer sang the music of Senta beautifully, and other contributions of note were made by Laurenz Pierot, Mr. Adrian and Mr. Werner. Dr. von Schillings conducted.

A finely sustained reading of "Walküre" was given on Feb. 28, under Dr. von Schillings, whose ability to surmount obstacles and disclose the fundamental spirit of a score was the feature of an engrossing performance. Mme. Gadski was in excellent form as Brünnhilde and Richard Gross presented an impressive Wotan. Johannes Sembach sang the lyric portions of Siegmund's music in admirable style, and Esther Stoll and Miss Von Essen were competent as Sieglinde and

Fricka. Mr. Braun was an excellent Hunding.

"Tiefland" Is Novelty

Eugen D'Albert's "Tiefland," not heard here for several seasons, was the final offering, on March 1. Mme. Baumer was brilliant both vocally and dramatically as Marta; Mr. Hartmann as Pedro strengthened the impression of his earlier appearance that he is that *rara avis*, a good German tenor; Mr. Roth sang in a fashion that should make him valuable to any company; and the others were of uniform excellence. Hans Blechschmidt conducted with praiseworthy results.

ALBERT GOLDBERG

SHAWN TO DANCE ABROAD

To Appear in "Orpheus" in Berlin Following American Tour

Ted Shawn and his dancers closed their tour on Feb. 28, giving a return engagement at the Providence Opera House, where they had previously appeared on Jan. 8. In all, Mr. Shawn and his company gave fifty-nine performances during the eight weeks they were on the road, and could have extended the number considerably but for the fact that Mr. Shawn was obliged to sail for Germany on the Europa on March 4.

On March 22 he will open his German season in Berlin, assuming the title role in "Orpheus," the dance drama in which he had such a conspicuous success at the Third German Dance Congress, held in Munich last June. "Orpheus" was the outstanding feature of the week of dance programs, and there have been requests for its repetition in the other principal German cities. On this tour Mr. Shawn will be supported by the thirty German dancers who appeared with him at the Munich premiere. Since "Orpheus"

Karin Branzell to Make American Tour During Next Season



Mishkin
Karin Branzell, Metropolitan Contralto

Karin Branzell, who has been re-engaged for her ninth consecutive season as a leading contralto of the Metropolitan Opera, will make an American concert tour next season under the management of the Huron Musical Bureau, Inc.

Mme. Branzell sailed recently for Europe, where she will fulfill engagements at the Berlin Staatsoper. Among her most prominent roles, both at the Metropolitan and in European opera houses, are Amneris in "Aida," Brangäne, Ortrud, Erda and Waltraute in Wagnerian operas.

runs only an hour in performance, Mr. Shawn will supplement it with a short program of solo dances.

He will return to America late in June to fill Summer engagements in the East, but will confine his next American tour to the months of January, February and March next. He will again be assisted by Ernestine Day and the ensemble which supported him so admirably this year.

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STUDIO ACTIVITIES

La Forge-Berumen Artists Give Concert in Philadelphia

A concert under the direction of Frank La Forge was given in Witherspoon Hall, Philadelphia, on Monday evening, Feb. 23. Harrington van Hoesen, baritone, sang with artistry two groups. Mary Lawrence, coloratura, revealed a lovely voice and executed florid passages with remarkable facility. Robert Simmons, tenor, was also heard with pleasure. Harold Dart, pianist, a pupil of Ernesto Berumen, employed a velvety tone and his interpretations were most artistic. Hazel Arth, contralto, sang with depth and her rich voice was a delight. The program ended with a group of duets, rendered by Miss Lawrence and Mr. van Hoesen. Mr. La Forge played all the accompaniments from memory and in his inimitable manner.

The La Forge-Berumen Musicales over WEAF on Thursday, Feb. 26, was broadcast by Genevieve Taliaferro, contralto; Harold Dart, pianist, and Phil Evans, accompanist. Miss Taliaferro has a rich voice which broadcasts very well. Her diction was particularly good. Harold Dart played two groups with a fine technique and good tone. His composition, "A la Menuet," which he played in conclusion, was interesting. Mr. Evans accompanied Miss Taliaferro ably.

On Feb. 19, the La Forge-Berumen Studios presented a group of students over station WEAF. John Uppmann, baritone, sang two groups with excellent style. His voice is fresh and of rich quality. Phil Evans was the accompanist. Katherine Philbrick, pianist, played two groups, revealing a fine technical equipment and splendid musicianship.

Amato Pupils Fill Engagements

Aileen Clark, soprano, a pupil of Pasquale Amato, has been singing at the Capitol Theatre with such success that she has been engaged to cover the entire circuit.

Everett McCooey, baritone, who is also studying with Mr. Amato, was heard over station WRNY on the evening of Feb. 26.

Stradivarius Quartet Concludes Mannes School Series

The Stradivarius Quartet and Leopold Mannes gave the last of five chamber music concerts at the David Mannes Music School on Sunday afternoon, March 1. The program included three works for string quartet, with Mr. Mannes analyzing at the piano Beethoven's A Major Quartet, Op. 18, No. 5. Other numbers were Mozart's Quartet in G Major, No. 6, and Alfred Pochon's "Fantaisie hébraïque," in one movement, based on original ancient themes. Mr. Pochon was recalled several times to acknowledge applause after the playing.

Junior Students' Recital Given at Roerich School

The Master Institute of Roerich Museum recently gave a junior students' recital, in which twenty-six young violinists, pianists and dancers participated before a large audience.

The pianists were Barbara Levy, Claire Kosman, Dorothy Himmel, Shirley Kosman, Alice Martinson, Louis Schwartz, Viola Essen, Jean Kraus, Margaret Gaudiani, Eileen Martinson, Melvin Socoloff, Arlene Hillelson, Miriam Hoffman, Kitty Gordon, Mildred Michnoff, Muriel Greenberg, Fifi Lazaris, Shirley Cash.

Among the violinists were Louis Sheer, Frederick Socoloff, Morton Berdy and Ruth Chatfield; and among the dancers, Tatiana Estrovitch, Justina Popov and Sonia Applebaum. A recital

was given by Viola Essen. The young students are the pupils of Mikhail Mordkin, Maurice Lichtmann, Mme. Vietor, Sina Lichtmann, Mrs. Thompson, Ida Goldstein, Professor Olmsted, Esther Lichtmann, Mme. Caslova, Linda Cappabianca and David Barnett.

Two Pupils of Zeta V. Wood Give Recital

Billie Jones, soprano, and Algoth H. Jensen, tenor, gave a joint recital on Feb. 26 at the studio of their teacher, Zeta V. Wood, in Chalif Hall. In three groups of songs and an aria from Handel's "Messiah," Miss Jones disclosed a voice of considerable power, especially in the higher notes, pleasing in quality and of even scale. Her sense of pitch is good and her interpretations are musicianly. She has been booked for four concerts in Missouri and Illinois.

Mr. Jensen made an agreeable impression in two groups of songs, including one in Danish, and an aria from Gaul's "Holy City." A large audience was present.

Pupil of Clarence Adler Heard in Studio Recital

Blanche Gaillard, pianist, a pupil of Clarence Adler, was presented in a recital at the New York studio of that teacher on the afternoon of Feb. 19. Miss Gaillard showed excellent preparation in the Schumann Fantasie and works by Bach, Chopin, Liszt, Ravel and Debussy. Her playing was marked by satisfying breadth and tone-color, and was applauded by a representative audience.

Jessie Fenner Hill Announces Class

During the Easter vacation, from March 29 to April 10, Jessie Fenner Hill will hold a special class in the art of singing and repertoire at her studio in Steinway Hall. Many of Mrs. Hill's out-of-town pupils have already joined this class to take advantage of its special features.

Gunn School Adds Attico Bernabini to Its Faculty

CHICAGO, March 5.—The Gunn School of Music has announced the addition to its faculty of Attico Bernabini, for ten years chorus master of the Chicago Civic Opera. By special permission of the Choral Union, Maestro Bernabini will hold classes for the purpose of training young singers for operatic chorus work, beginning on March 16.

Elsa Marquette, soprano, pupil of Frank L. Waller of the Gunn School of Music, gave a recital in the Proviso Township High School Auditorium on Feb. 20 before an audience of 1200. Mary Ruth Craven was the accompanist. On the same evening Charles Rogers, another pupil of Mr. Waller, appeared as soloist and leader of the Lake Forest Academy in their mid-season concert.

Adele Strohmeier, soloist of the First Christian Science Church, Milwaukee, appeared as soloist with the Milwaukee Philharmonic on Feb. 18, in the last broadcast concert of the season, singing "My Heart at Thy Sweet Voice" from "Samson and Delilah," and "Träume" by Wagner.

Los Angeles Teachers Hold Meeting

LOS ANGELES, March 5.—An interesting program was presented at the February meeting of the Los Angeles Music Teachers' Association. Frances Warren Haines, contralto, sang a charming group of songs. Mrs. Willoughby Rodman gave an informal talk on her musical experiences in Europe, Asia and Africa, which was much enjoyed.

PLANS SUMMER SESSION FOR EASTMAN SCHOOL

Karl W. Gehrken and Russell Carter to Be Visiting Instructors—Student Orchestra Projected

ROCHESTER, March 5.—The Summer session of the Eastman School of Music will begin this year on June 24 and close July 29.

Visiting instructors will be Karl W. Gehrken, professor of public school music in Oberlin Conservatory of Music; Russell Carter, supervisor of music for the State of New York; George Oscar Bowen, director of music in the Tulsa, Okla., schools, and Hope Kammerer, of the Toronto Conservatory, supervisor of piano class instruction in the Toronto public schools. Professor Gehrken and Mr. Bowen will come to the Eastman School Summer session for the first time.

For the first time the Eastman School will organize an orchestra in its Summer session. Samuel Belov, conductor of the Eastman School Orchestra, will be the conductor.

The Summer session faculty of the Eastman School, of which Rush Rhees is president and Howard Hanson, director, is under the direction of Raymond Wilson.

The teachers include in addition to the visiting instructors.

Theory, composition, and history of music, Irvine McHose, Ruth Northrup, Bernard Rogers, Edward Royce; piano, Mabel Lewis Cooper, Lyndon Croxford, Jerome Diamond, Marie Erhart, Warren Gehrken, Cecile Staub Genhart, Gertrude Keenan, Ernestine Klinzing, Max Landow, Donald Liddell, Marjorie Truelove Mackown, George MacNabb, Fanny Helmer Moore, Ashley Pettis, Edgar Rose, Hazel Sampson, Ellen Waite, Harry Watts, Raymond Wilson, Elvera Wonderlich; voice, T. Austin-Ball, Lucy Lee Call, Frederick H. Haywood, LeRoy Morlock, Jeanne Woolford; organ, Warren Gehrken, Harold Gleason; violin, Samuel Belov, Effie Knauss, Marion Eccleston Sauer, Karl VanHoesen, Paul White; viola, Samuel Belov; cello, George Finckel; public school music, Sherman Clute, Marion E. Colgan, Frederick H. Haywood, Charles H. Miller, Christina Thorpe, Karl VanHoesen; courses in psychology of music, Dr. William S. Larson.

Arrangements for private lessons on flute, oboe, clarinet, bassoon, horn, trumpet, trombone, bass, and tympani will also be made.

GESCHEIDT PUPILS HEARD

Musicales Held at Studio of New York Voice Teacher Delights Auditors

Adelaide Gescheidt presented a score of her singers at her New York studio before a large audience on the evening of Feb. 26. The program was most interesting and diversified. It included duets and French, German, English and American songs, all varied in mood and character.

To attend a recital given by pupils of Miss Gescheidt is to anticipate an evening of genuine pleasure. This one was no exception.

Helen Harbourt, a soprano of exceptional promise, sang charmingly. She gave artistic delivery to a group of Handel, Gounod, Curran and Golde. Louise Temple, contralto, is deserving of especial mention. She revealed a voice of superb quality, and her interpretations of songs by Brahms, Bemberg and Horsman proved one of the delights of the evening.

Harry Adams won much admiration. He possesses a sympathetic tenor voice of good volume. His singing of works by Donaudy, Tchaikovsky and Ronald was most praiseworthy. Franklyn Redgate, another tenor, revealed intelligent musicianship in numbers of Donaudy, Tosti, Wilson and Speaks. Walter E. Schiller, bass, disclosed fine artistry in "Myself When Young" from Liza Lehmann's "Persian Garden" cycle.

He also sang impressively works by Grieg, Schubert and Speaks.

Two other sopranos heard were Rose Monett and Josephine MacNab. They both possess natural, well-placed voices. The former in a group of songs by Haydn, Kramer, Godard and Daniels was cordially received. The latter shared equal praise for her delivery of songs by Curran, Campbell-Tipton, Carpenter and Foster.

Several duets were blendfully sung by Messrs. Adams and Whitfield. Sara Jane Gilligan, a young soprano of decided talent, with a voice of promise, was heard with Mr. Schiller in a duet from Mozart's "Don Giovanni."

Betty Schuleen was the excellent accompanist for the entire program. S.

JOINT RECITAL GIVEN

Mary Stuart and Edwin Grasse Heard in Roerich Hall

The audience that attended the recital of Mary Stuart, soprano, and Edwin Grasse, violinist, at Roerich Hall on the evening of March 4 was fully rewarded by a most enjoyable program presented.

Miss Stuart, in costume, sang with lovely voice old English songs of John Dowland (1600) and arrangements by R. Vaughan Williams, preceded by the aria "O Had I Jubal's Lyre," from Handel's "Joshua." Following the English group, she effectively interpreted Scottish works arranged by David Stephen, closing with songs of the Hebrides arranged by Marjorie Kennedy-Fraser.

Her singing throughout the entire program proved most colorful by her grace and charming interpretations. Many extras were demanded and given.

Edwin Grasse won cordial applause for his playing of works by Pugnani-Kreisler, Gluck-Kreisler, Tartini-Kreisler and several of his own compositions. Hermann Neumann provided sterling accompaniments for both artists. S.

Russian Opera Company Announces Series in New York

A series of performances of Russian operas in New York was announced by the Russkaya Grand Opera Company, with performances of "Boris Godounoff" on March 6 and Moussorgsky's "Khovantschina" on March 7, scheduled in Mecca Auditorium. Later performances this season and a subscription series next Fall are contemplated.

Evelyn Sedgwick, Pianist, to Make New York Debut

Evelyn Sedgwick, pianist, will make her debut in a recital the evening of March 18 in Steinway Hall. The young artist is a native of St. Louis.

Miss Sedgwick was graduated from the Institute of Musical Art with honors and has since continued her studies with Arvid Samuelson.

Virginia to Hold Examinations for Teachers' State Board Certificates

ROANOKE, VA., March 5.—The State Board of Education will hold examinations for teachers of music in Charlottesville on April 14. The examinations are for the state board certificate in piano, voice, violin and harmony. All applicants must be registered before March 15. Application blanks may be obtained from Edna Schaeffer, State Teachers College, Harrisonburg, Va.

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New York Orchestral Music

(Continued from page 12)

colors upon them. To this reviewer's ears, however, the tempi, except in the case of the trio in the Scherzo, were advanced just enough to detract from what dignity the work possesses. The famous Largo, especially, seemed a trifle breathless—perhaps it is better so than too long-drawn out, but there surely is a happy mean between hurry and drag. The work went with a zest, but it was a very delicate zest. Consequently, it seemed that some of the original gusto of the symphony was lacking. Q.

Toscanini Plays Bruckner

New York Philharmonic-Symphony, Arturo Toscanini, conductor. Carnegie Hall, March 4, evening. The program:

Symphony No. 7 in E Major.....Bruckner
Symphony No. 5 in C Minor.....Beethoven

For the first time since he has appeared as a symphonic conductor in this country, and probably for the first time in his career, Maestro Toscanini devoted himself to the exposition of a Bruckner symphony. There was no little interest as to how the great Italian would fare with this essentially Teutonic music and the hall was filled with prominent musicians. Among them was Josef Stransky, the former Philharmonic conductor, who once undertook to preach to us Bruckner's Eighth. It was said to be Mr. Stransky's first attendance at a Philharmonic concert since his conductorship came to an end after a decade and more of valiant service in the face of an opposition such as no Philharmonic conductor has met with.

The symphony, like all of Bruckner's works in the form, is very long, especially as Signor Toscanini gave it without any cuts. But the recording of the event need occupy no more than a little space. Not even the magic of Toscanini's enthusiasm could make this inflated music have more than seeming life. One was made aware of the meticulous care with which it had been rehearsed, of the limitless energy which the conductor and his expert players lavished on it. But, as on past occasions when the symphonic outpourings of

this dreadfully in earnest Austrian composer have been unfolded, we beheld more smoke than fire. Thematically there is much that is rich and comforting in this music, especially in the Adagio, which is both *feierlich und langsam*; but there is a feeling of diffuseness, of labored composing, of pompous proclamation, that is, when all is said and done, quite boring.

There is good reason for the infrequency of Bruckner performances. In our opinion the fault lies neither with conductors nor audiences, but with this music itself. It lacks cohesion, symphonic continuity; the themes are, more than occasionally, lacking in pregnancy and characterized by downright banality.

We should hear these Bruckner symphonies more often, to be sure, in all fairness to the sincerity of their composer's labors. But we doubt whether playing them will alter the verdict which has been passed, so far as America is concerned, on their importance in the symphonic repertoire.

Signor Toscanini chose to alter the instrumentation in a number of places, to our mind, with little improvement. It is not Bruckner's instrumentation which is faulty. His deficiency lies in his materials and his treatment of them. There are halting places everywhere, composing in chunks or blocks, so to speak, that allow the listener's interest to wander. There is no one who can rectify this, neither among executant or creative musicians. A.

Concerts and Recitals

(Continued from page 43)

and admirable consideration of rhythmic and dynamic effects. A large audience received the artist enthusiastically and recalled him many times. E.

Florence Bullard, Soprano

Florence Bullard, soprano, with Julian Huarte as accompanist, was heard in recital in the Chalif Hall on the evening of March 3.

partment of the public schools. He had appeared as soloist with the St. Louis Symphony and other organizations. H. W. C.

Edith Kingsley-Rinquest

DENVER, COLO., March 5.—Edith Kingsley-Rinquest, head of the piano department of the Kingsley-Rinquest School of Music, and one of Denver's prominent musicians, died here recently. She was also active in associations dedicated to the raising of musical standards. J. C. K.

Jacob Koppel Sandler

Jacob Koppel Sandler, composer of the devotional Jewish song, "Eili! Eili!" died in hospital in Brooklyn on Feb. 23.

Mr. Sandler composed the song in 1896, for a drama produced at the Windsor Theatre in the Bowery, where he was employed in a musical capacity. He failed to copyright it at the time and when he did so in 1925, he sued for back royalties, but lost his suit. Mr. Sandler was born in Russia seventy-four years ago and came to this country in 1888.

Joseph Wolfsthal

BERLIN, Feb. 24.—Joseph Wolfsthal, a prominent young violinist, died here on Feb. 3. Mr. Wolfsthal, who was in his thirty-second year, was a native of Vienna and in ten years had become con-

Miss Bullard sang a program of songs and arias, which was an inclusive one. Two numbers by Bimboni, which opened the program, were among the most interesting of the evening. The group of German lieder was more or less stereotyped in choice, as was a later French one, but Miss Bullard's singing of them was good. Both in vocal quality and interpretation, she improved markedly as the program continued. Her audience was a most appreciative one. J.

Leila Bederkhan's Debut

The American debut of Leila Bederkhan, dancer, who is reported to be an authentic Kurdish Princess, was made in the Town Hall on the evening of March 3, assisted by Alexander Malloof, composer, who led a small ensemble in interludes of his works and also played piano solos.

Mme. Bederkhan's dancing, though rather cosmopolitan, is based on the traditions of the East. Her command of rhythm is distinguished, and she brings to all her dances a quality of well-bred exoticism which should prove appealing to sophisticated audiences. Among the most striking of her dances were "Serpent," in which she imitated the convolutions of a spangled snake very vividly, and "Rythme Rituel," an angular, markedly rhythmized work which strikingly suggested the art of Mary Wigman.

Mr. Malloof's compositions exploited Eastern harmonies and rhythms in somewhat monotonous style. The audience was very cordial. R.

certmaster of the State Opera orchestra and also professor in the Hochschule für Musik.

Mr. Wolfsthal specialized during the past few years in modern chamber music. He was a member of a trio in which Piatigorsky played and of another which included Hindemith among its members. He was a pupil of Carl Flesch.

Morris P. Joachim

Morris P. Joachim, of the advertising staff of the *Herald Tribune*, where he had charge of the art and musical advertising, died at his home in Brooklyn on March 2.

Mr. Joachim, who had been a member of the staff of the *Tribune* for thirty-five years, was placed in charge of the music advertising at the time of the incorporation of the New York *Herald* with the *Tribune* in 1924. He was a native of New York and was educated at Cooper Union.

Carlotta Bessoli

Carlotta Bessoli, coloratura soprano of a past generation, died in hospital on Feb. 27.

Mme. Bessoli, whose maiden name was Carlotta Pinner, was born in Jamestown, N. Y., in 1863. She sang in European musical centres, and in this country under Dr. Leopold Damrosch, as well as in the Boston Ideal Company. She is survived by her husband, Philip Burnstine, a New York merchant.

Mrs. Amalia Lora

Mrs. Amalia Lora, mother of Antonio Lora, composer-pianist, died on Feb. 22, after an illness of several months. Besides Antonio Lora, Mrs. Lora is survived by five other children.

Jules Speck

PARIS, March 1.—Jules Speck, formerly stage director at the Metropolitan Opera House, died here last month. Mr. Speck was a graduate of the Paris Conservatoire but gave up singing in favor of stage directing. He had had charge of the direction in a number of the principal French opera houses.

Boston Concerts

(Continued from page 4)

sorgsky's "Khovantchina," the five pieces from Dohnanyi's "Ruralia Hungarica." The orchestra was accorded a warm reception. Dahnonyi's Suite was new to Boston. Mr. Sokoloff was obliged to add an encore.

The feature of the concert of the People's Symphony on Feb. 21 was the spirited performance of the Mendelssohn Concerto by Richard Burgin, concertmaster of the Boston Symphony. The program included the Overture to Weber's "Freischütz," Elgar's "Cockaigne" Overture, the introduction to Bruch's "Lorelei," Tchaikovsky's "Italian Caprice" and Brahms's "Academic Festival" Overture.

At the same time, in Symphony Hall, Florence Austral, soprano, gave a program of arias and songs by Beethoven, Marx, Strauss, Verdi, Liszt, Georges and others. The singer's merits attracted a large audience.

Rudolph Ganz in Jordan Hall on Feb. 24 played the Bach-Busoni Chaconne; Haydn's Sonata in D Major; Chopin's Sonata in B Minor; twelve Preludes of Debussy and transcriptions of Liszt. One was particularly impressed with the romantic heroisms of Chopin's Sonata, and the pianist's masterly playing of Liszt.

Malkin Programs Given

Joseph Malkin, one time first 'cellist of the Boston Symphony, with Jesús María Sanromá, now both of the faculty of the New England Conservatory of Music, gave a concert of sonatas for 'cello and piano in Brown Hall on Feb. 25. On Friday, Feb. 27, the three Malkin brothers, Manfred, pianist, Jacques, violinist, and Joseph, 'cellist, played a recital of trios in Jordan Hall.

On Wednesday Messrs. Malkin and Sanroma played sonatas of Frederick S. Converse, Beethoven in A Major, and Brahms in F Major. The Malkin Trio on Friday played trios by Tchaikovsky, Brahms and Smetana excellently.

A second concert by Maxim Karolik, Russian tenor, in Symphony Hall, and a program by Clarence Knudson, violinist, with a contingent from the Boston Symphony under Arthur Fiedler, were given on Feb. 26. The feature of Mr. Knudson's concert was a skillful performance of Tchaikovsky's Violin Concerto. As assisting artist, Maude Erickson contributed a group of songs.

Marion Kingsbury, soprano, on Feb. 17 gave an ambitious program in Jordan Hall. In addition to vocal numbers, the program included a Sonata for flute and piano by Gaubert, played by Mr. Laurent and Pauline Danforth; and solos by the latter.

At a Boston Morning Musicales on Feb. 18, Maria Jeritz sang airs by Massenet and Giordano, and German, French and English songs. There was much interest in this concert.

A recital by Gertrude Ehrhart, Boston soprano, with Isidore Luckstone at the piano, was given in Jordan Hall on the afternoon of Feb. 28. Miss Ehrhart sang works of Massenet, Mozart, Huë, Schubert, Strauss, Goossens and Walton, with clarity of voice and charm of manner.

On Saturday morning Dorothy Gordon gave a costume program of folk-songs for children in ideal fashion.

Edward Mathews, Negro baritone, on Feb. 23 gave a program of works by Monteverdi, Durante, Brahms and modern Italian composers, and spirituals, with musical intelligence.

ALFRED H. MEYER

Passed Away

Ida Gigli

RECANATI, ITALY, March 5.—Ida Gigli, sister of Beniamino Gigli, tenor of the Metropolitan, died here recently. Miss Gigli was born in Recanati fifty-seven years ago and passed her entire life here.

Frank Boguslawski

CHICAGO, March 5.—Frank Boguslawski, veteran music teacher and father of Mossaye Boguslawski, pianist, and Sigismund Boguslawski, conductor, died here last month following an operation. Mr. Boguslawski was eighty years old.

William John Hall

ST. LOUIS, Mo., March 5.—William John Hall, composer, singer, organist and pedagogue, died on Feb. 2. Mr. Hall was born in England in 1862. He had been head of the department of music at Augustana College, Rock Island, Ill., and the College of Music at Cedar Rapids, Iowa. For three years he was president of the Missouri State Music Teachers' Association and for a similar time was dean of the Missouri Chapter of the American Guild of Organists. At the time of his death he was associated with the music de-

QUAKER CITY HEARS MODERN NOVELTIES

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Pizzetti and Blitzstein
Are Feature

PHILADELPHIA, March 5.—The Society for Contemporary Music gave the fourth program of its fifth season on Feb. 25 before an audience that crowded the foyer of the Academy, presenting a series of works none of which had been heard in this city before and some of which, it is thought, had their American premieres. These were a Quintet for two violins, two violas and 'cello, by Bohuslav Martinu, a Quartet for two violins, viola and 'cello, composed last Spring in Capri by Marc Blitzstein, the young Philadelphia composer; Albert Roussel's Trio for flute, viola and 'cello; and a group of three Tuscan songs by Ildebrando Pizzetti.

The last named works, of impressive orchestral background and much vocal difficulty, were superbly sung by Selma Amansky, an artist pupil of the Curtis Institute. The Roussel Trio, composed in 1929, had much more lyricism than is customary in modern music. Mr. Blitzstein's Quartet, "representing no theories" according to a program note, marked a considerable advance for the composer in firmness of texture and skill in harmonic craftsmanship. The Martinu Quintet was on the whole one of those pieces which up-to-date composers turn out so cleverly and expeditiously. Concerned in the excellent playing of the various works were William Kincaid, flute; Arthur Lipkin and Dayton Henry, violins; Sam Rosen and Maurice Kaplan, violas, and Ben Gussikoff, 'cello.

Efrem Zimbalist was heard in the eighth faculty recital of the Curtis Institute of Music, on March 2, in Casimir Hall. He offered an unhackneyed and extremely effective program, in which the high point was a richly endowed performance of the Hubay Concerto No. 3, in G Minor. The violinist gave a technically adroit reading of Max Reger's Sonata in A Major for violin alone. His concluding group featured an arrangement of Mondonville's "Air Tendre" by his clever accompanist, Harry Kaufman, and a brilliant concert fantasy of his own, airs from "Coq d'Or," by Rimsky-Korsakoff.

New Series Launched

A new series of Sunday evening musicales was inaugurated on March 1 by the Plays and Players Club in their playhouse, formerly the Little Theatre, under the chairmanship of Mrs. Samuel Woodward. The Pro Musica Quartet, consisting of Jay Savitt and John Richardson, violins, Paull Ferguson, viola, and John Gray, 'cello, all younger members of the Philadelphia Orchestra, brought youthful spontaneity and enthusiasm to the Haydn "Lark" Quartet, Op. 64, No. 5, and the "American" Quartet of Dvorak. Wilbur Evans, the scheduled assisting artist, was taken suddenly ill and Bernard Poland hurried to town after the evening service at his suburban church, making a most satisfactory replacement. Mr. Poland's diction is clear and he has a fine sense of interpretative values. He gave, among other things, Hageman's "Do Not Go, My Love," Mana-Zucca's "Nichevo," Leoni's "Tally-ho" and the "Rêve" from "Manon." Ruth Barber provided fine accompaniments, despite the lack of rehearsal.

Maria Jeritz gave the Feb. 22 pro-

gram of the Penn Athletic Club's star series, winning an ovation from one of the capacity audiences of the season. This despite the fact that she was suffering from a cold, which had influence on some of her early numbers. Her vivacious rapport with the audience, and her generosity with encores

were factors in the acclaim. Her arias, "Pleures, pleures, mes yeux" from "Le Cid," "La Mama Morta" from "Andrea Chenier" and Santuzza's romanza from "Cavalleria Rusticana," received the heaviest applause, though some of her best work was done in a group of lieder. W. R. MURPHY

Symphonic Lists and Opera by Chicagoans Delight Los Angeles

LOS ANGELES, March 5.—An all-Wagner program was the magnet that attracted capacity audiences in the ninth symphonic pair of the Los Angeles Philharmonic on Feb. 12 and 13, under the baton of Dr. Artur Rodzinski.

Florence Austral, the soloist, gave one of the most satisfying performances of the kind ever heard in Los Angeles. Though handicapped by a severe cold, only her medium tones seemed to show the stress under which she sang, her high notes ringing out clear and true. Senta's Ballad from "The Flying Dutchman" and Isolde's "Liebestod" from "Tristan" were heard in the first part of the program, with the cry from "Walküre" and Brünnhilde's Imolation Scene from "Götterdämmerung" coming in the latter half.

Dr. Rodzinski led his cohorts with understanding, presenting the Prelude to Act I of "Lohengrin," the "Ride of the Valkyries" and "Siegfried's Rhine Journey" and the Funeral Dirge from "Götterdämmerung." The string and brass sections especially distinguished themselves in their endeavors. The audience filled the auditorium and gave both conductor and musicians a brilliant ovation.

The Sunday afternoon concert, on Feb. 22, presented as soloist Leo Podolsky, an energetic and finely equipped pianist, who played Liszt's Concerto No. 1 in E Flat. His success evoked loud applause. The other numbers were the time-worn Overture to Rossini's "William Tell," Ravel's tantalizing "La Valse" and Beethoven's mighty "Eroica" Symphony. As usual, the audience was a capacity one.

Iturbi Soloist with Orchestra

The tenth symphonic pair, on Feb. 26 and 27, served to introduce José Iturbi, Spanish piano virtuoso, to Los Angeles. His appearance in Beethoven's Piano Concerto No. 3, in C Minor, revealed those qualities which have brought him meteoric rise in the musical world and evoked an unparalleled ovation. Beauty of tone and a searching for hidden meanings characterized his performance. The concerto was buttressed by Brahms's Third Symphony, Vaughan Williams's "Fantasia on a Theme by Thomas Tallis," given its first Los Angeles hearing, and three excerpts from Prokofiev's "Love of the Three Oranges," which won a cordial welcome through the clever treatment of exotic themes. Despite the fact that there were performances by the Chicago Civic Opera Company on the same days, the auditorium was practically filled.

Chicagoans Open Series

The Chicago Civic Opera Company opened its week's season on Feb. 23, presenting Verdi's "Traviata" with a well-balanced cast. Claudia Muzio, John Charles Thomas and Tito Schipa were in the leading roles. Wagner's "Walküre" was given on the second night, with Frida Leider, Maria Ols-

zewska, Emma Redell, Theodore Strack, Alexander Kipnis and others in prominent parts. Other operas scheduled were "Cavalleria Rusticana" and "Pagliacci" in a double bill, "Lucia," "Aida," "Rigoletto" and the first Los Angeles presentation of Strauss's "Rosenkavalier."

Several outstanding artists have been heard in recital in the last fortnight. Geraldine Farrar made her reported last appearance here on Feb. 10. It is a far cry from the Farrar of other days to the lieder singer of this, but her art and personality have done much to bridge the chasm. The leave-taking was done in the grand manner. Valentin Pavlovsky, the accompanist, also appeared as piano soloist.

Also under the Behymer management, Kreutzberg and Georgi gave two sold-out performances, deepening the impression which they made last season in their individual dance creations.

Recitals Given

Lester Donahue demonstrated the Hammond appliance for the piano, which enables the performer to sustain tones as on the organ, in a recital in the Biltmore music room on Feb. 16. A large and interested audience heard the demonstration and applauded the pianist in works by Bach-Busoni, Debussy, de Falla, Gardner, Ireland, Griffes and Liszt.

Vladimir Horowitz, pianist, in a recital on Feb. 19, played with incomparable skill and aroused a storm of applause, especially by his brilliant performance of the Liszt Sonata in B Minor. Two works by Prokofiev were his sole recognition of the moderns. He also played Bach and Chopin numbers.

Paul Robeson, Negro baritone, made his first visit to the Pacific Coast this season, giving his first recital in the Auditorium on Feb. 24. An immense audience, including several hundred on the stage, greeted the singer, who sang spirituals, German lieder and art songs. Lawrence Brown played expert accompaniments. HAL DAVIDSON CRAIN

Choristers Give Annual Concert in Kalamazoo

KALAMAZOO, March 5.—The St. Luke's Choristers, of 100 boy singers, gave their tenth annual home concert in the Central High School recently, under the leadership of Henry Overley, delighting a great audience by their fresh voices and expressive ensemble. Sacred and secular songs of many periods and countries comprised their program. Particularly interesting was the conductor's "A Canticle of Praise," an eight-part chorus for mixed voices, which was splendidly sung. Freida O. Holt was the accompanist.

Grete Stückgold, soprano of the Metropolitan Opera, was heard as soloist with the Syracuse Symphony under Vladimir Shavitch, during a recent brief concert tour.

GOLDSCHMANN FETED IN FAREWELL LIST

Reported as Possibility
for Permanent Leader
of Symphony

ST. LOUIS, March 5.—Vladimir Golschmann had a warm ovation at his final appearance this season as guest conductor of the St. Louis Symphony at the concerts of Feb. 13 and 14. The personable young French conductor has made a most favorable impression on local audiences. There is a report, thus far unconfirmed, that he will be engaged as permanent conductor of the St. Louis Symphony for next season.

In these concerts José Iturbi, the eminent Spanish pianist, who appeared as soloist, shared honors with the conductor. Mr. Iturbi's local debut was marked by enthusiastic demonstrations at both performances, prompted by his superlative playing. His two appearances on the program, in Mozart's Concerto in D Minor and the Liszt "Hungarian" Fantasy, gave him wide scope in expression and technique. The reports which preceded him were in every way upheld by his playing.

The orchestral numbers included Beethoven's "Leonore" Overture, No. 3; the Prelude and "Love-death" from Wagner's "Tristan and Isolde," wherein the conventional tempi were not always upheld; the Prelude to "Afternoon of a Faun" by Debussy, and Ravel's "La Valse," given a colorful reading. It was a most satisfying program.

Georg Szell, conductor, of Prague, has returned to lead five pairs of concerts in his second season here. He is the third guest conductor to be heard this Winter.

Galli-Curci in Recital

Amelita Galli-Curci appeared in a song recital at the Odeon on Feb. 20, under the management of Elizabeth Cueny. With her husband, Homer Samuels, giving her most capable support at the piano and with Raymond Williams as assisting flutist, she presented a program containing a number of works which she has not given here before. A large audience was most appreciative of the diva's art, and she responded to a number of encores.

A delightful program of chamber music was given by the St. Louis Quartet and Charles Anthony, pianist, at the City Art Museum on Sunday afternoon, Feb. 15. The concert was the donation of Mrs. Oscar Johnson. As an experiment, it conclusively proved the interest in this higher form of music. Undoubtedly additional programs will be heard. Both quartet and pianist were in fine form and acquitted themselves excellently.

Interesting artist programs were recently given at the Miller-Ferguson Institute and the Margaret Chapman Byers Studios. SUSAN L. COST

Chicago Hears Concert Presentation of "Peter Ibbetson"

CHICAGO, March 5.—Edith Mansfield, soprano, sang the leading role in a concert presentation of Deems Taylor's "Peter Ibbetson" before the American Opera Society of Chicago, at the residence of Mrs. Rockefeller McCormick on Feb. 23. William Miller, tenor, and William Rhodes, pianist, also participated in the presentation. Claire Dux was the guest of honor. A. G.

DALLAS APPLAUDS NOVEL BALLET BILL

"Scheherazade" Given by Kosloff Dancers with Local Symphony

DALLAS, March 5.—The largest audience of the season applauded the joint appearance on Sunday afternoon, Feb. 8, at Fair Park Auditorium, of the Dallas Symphony under Paul Van Katwijk, and the Theodore Kosloff dancers. Mr. Kosloff was assisted by Vera Fredowa and Eva Russo, solo dancers, and 100 artist students of his Dallas studios in the ballet pantomime "Scheherazade." So great was the demand for tickets that 600 extra chairs were added to the 5000 seats in the hall. Even those were not enough to satisfy the demand. An extra performance was given on Feb. 15 in the same auditorium.

The haunting music of Rimsky-Korsakoff was splendidly played by the orchestra from the pit, the stage being given over to the dancers. A stage setting gorgeous in design and exotic in color was designed by Jacob Anichutin of Hollywood.

On the first portion of the program the orchestra gave the Overture to "Russlan and Ludmila" by Glinka; the Slavonic Dances in E Minor and B Major of Dvorak; the "Flight of the Bee" from Rimsky-Korsakoff's "Tsar Saltan" and the Introduction and Polonaise from "Boris Godounoff" by Moussorgsky.

A concert was given in Fair Park Auditorium on Jan. 29 by St. Olaf's Lutheran Choir of Northfield, Minn., under F. Melius Christiansen. The chorus of sixty did excellent work, and each solo voice heard came up to the high standard of the whole. The program included works of Bach, Gibbs, Georg Schumann, Tchaikovsky, Kalinikoff and Mendelssohn, and three works by the conductor, including his "Psalm 50."

The fourth attraction of the American Legion-Harriet Bacon McDonald course proved the most popular of that series so far, the audience being about 4000. It was the joint appearances of the dancers, Harald Kreutzberg and Yvonne Georgi. Klaus Billig gave excellent support at the piano. The costumes added greatly to the effect of the exquisite dancing of the pair.

Noted Recitalists Heard

The fourth concert in the course sponsored by the Civic Music Association featured Paul Kochanski, violinist, and Mischa Levitzki, pianist. They were most enthusiastically received by the audience of 2200 subscribers in McFarlin Memorial Auditorium at Southern Methodist University. Mr. Kochanski, in his first appearance in Dallas, completely charmed his hearers by his mastery of violin technique. His list included his own composition "Flight," which was repeated, and works of Bach, Mozart, Dohnanyi and Wieniawski. Mr. Levitzki showed his command of musical expression and impeccable technique in the Sonata in A Major of Scarlatti, the "Moonlight" Sonata of Beethoven, works by Chopin, Ravel and Liszt and the pianist's own Waltz, which was encored. Pierre Luboshutz played superb accompaniments for Mr. Kochanski.

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Melba's Reign as Queen of Song

(Continued from
page 24)

Melba's popularity in "Bohème" was such that tickets are said to have sold for \$30 when she appeared in it. At the close of the season of 1907 Melba returned to Australia for another visit. She toured America in concert with Kubelik in 1913.

Melba with Her Famous Teacher, Mathilde Marchesi, Thirty-two Years Ago

With her engagement at the Manhattan Opera House, Melba's operatic career virtually came to an end in this country, although she returned to sing special performances with the Chicago Opera in 1919-1920. During this engagement she appeared only in "Bohème" and "Faust," and although the public was interested in her still, it must be admitted that the once superb voice was no longer what it had been. She appeared occasionally in both concert and opera in England and also in Australia. Her formal farewell was made in a gala performance at Covent Garden in 1926, amid scenes of wild enthusiasm. She appeared once again in public in Australia the following year when she sang "God Save the King" at the opening of the Australian Parliament by the Duke of York.

Created "Dame" Nellie Melba

Melba was always an intense nationalist and expressed herself very strongly in Paris over the anti-British feeling during the Boer War. She also had much to say with regard to the treatment of Dreyfus. During the World War she earned over \$500,000, which she donated to the Red Cross. For this she was given the title of

Chicago Series of Lenten Musicales Arranged by Dr. J. Lewis Browne

CHICAGO, March 5.—Dr. J. Lewis Browne, organist and choirmaster of St. Patrick's Church, is sponsoring a series of Sunday evening Lenten concerts, at which he will conduct the choir of St. Patrick's and play organ solos.

Lily Pons Engaged for Festivals

Lily Pons, the new coloratura soprano of the Metropolitan Opera, has been engaged to sing in two American festivals during May: in the Ann Arbor Festival at the University of Michigan on May 13 and at the North Shore Festival in Evanston, Ill., on May 18. On both occasions she will be accompanied by the Chicago Sym-



"Dame," which corresponds to Knighthood, in April, 1918.

Her marriage was not a happy one, and soon after her operatic debut she was separated from her husband and son. In 1900, Captain Armstrong, then a rancher in Texas, obtained a divorce. Shortly after this, the singer and her son were reconciled, and at the time of his marriage in 1906, she is said to have given him a castle in Ireland for a wedding present.

Melba's funeral was held on Feb. 26 in the Presbyterian Church at Lilydale, near Melbourne, where her father lived after giving up Doonside, the home of her childhood. An immense crowd lined the streets during the funeral, and hundreds of wreaths from well-known persons all over the world were carried in open carriages. She was buried in the Lilydale Cemetery, next to her father.

phony with Frederick Stock, conductor. Following the Metropolitan season in New York, Miss Pons will go on tour with the company. She has also been engaged for Buenos Aires.

Oliver Stewart Engagements

Oliver Stewart, tenor, has been filling a number of engagements recently, including one at the Woman's Club of Maplewood, N. J., on Feb. 15; with the Charlotte Lund Opera Company in "Tales of Hoffmann"; at the Century Theatre Club, New York, on Jan. 23, and at the Charter Day Celebration of the Jersey City Woman's Club on Feb. 16. The last-named concert was a joint recital with Ruby Gerard, violinist. His appearance at this concert was followed by a reengagement.

BUFFALO'S CIVIC SYMPHONY HEARD

Orchestra Gives Benefit for Musicians—Choir from Toronto Appears

BUFFALO, March 5.—A second concert recently given in Elmwood Music Hall by the Buffalo Civic Symphony as a benefit for unemployed musicians "again showed Andries Cornelissen's unusual gifts and fitness for the task of conductor. William Breach, supervisor of music in the local public schools, was the soloist, singing "It Is Enough" from Elijah" with good tone and understanding of oratorio style.

The fourth chamber music recital sponsored by the Buffalo Symphony Society was given on Feb. 16 by Georges Barrère and his Little Symphony. The highlight of the evening was Mr. Barrère's playing of the "Dance of the Blessed Spirits" from Gluck's "Orpheus," with accompaniment of strings. This number was deservedly encored.

Florence Austal, soprano, and John Amadio, flutist, with Nils Nelson at the piano, gave a concert on Feb. 25 in the Van De Mark series in Elmwood Music Hall. Mme. Austral electrified her hearers by her unusual voice and art, and Mr. Amadio proved an expert in his field. There was great acclaim from a large audience.

Mendelssohn Choir in Visit

The Mendelssohn Choir of Toronto, conducted by Dr. H. A. Fricker, made its first Buffalo appearance in the Consistory on Feb. 24 after a lapse of seven years. This choral organization is outstanding in its field. In works for mixed chorus and two each for men's and women's voices, the singing reached a high standard. A special and well-met test of the choir's ability was the Bach eight-part motet, "Sing Ye to the Lord." Most of the singing was done a cappella. The settings for women's voices of choral hymns from the "Rig Veda" by Gustav Holst, and a Rimsky-Korsakoff number, "Farewell, Carnival," were accompanied by Richard Dryden.

Arthur Pye, violinist, director of the Wurlitzer Conservatory of Music, gave a recital in Twentieth Century Club hall on Feb. 26. He was accompanied by Emanuel Balaban of Rochester. The program included Veracini's B Minor Sonata, the E Minor Concerto of Mendelssohn, shorter numbers by Bach-Kreisler, Beethoven-Auer, Gretchaninoff, Elgar and Wieniawski, and a "Russian Cradle Song" by the soloist. Mr. Pye received much applause from his audience.

The Chromatic Club presented Geraldine Ayres Ulrich, contralto, formerly a member of the American Grand Opera Company, and Esther Erftenbech, pianist, in a joint recital on Feb. 21.

A return three-night engagement of the New York Grand Opera Company took place on Feb. 26, 27 and 28 in the Erlanger Theatre. "Faust," "Lucia," "Traviata" and "Trovatore" were the operas performed.

MARY M. HOWARD

Mina Hager, American contralto, recently made a tour to the Pacific Coast, in the course of which she sang in her home State, South Dakota, before sold-out houses, and appeared with much success as soloist with the Apollo Club in Chicago.

Yuzhny's "Blue Bird" to Appear Here

Russian Revue, Well-Known to Europe, to Be Brought to This Country for a Long Tour—Scenes Are Colorful—Varied Sketches Presented by Former Moscow Imperial Theatre Players

YASCHA YUZHNY'S Russian revue, "The Blue Bird" (which has no relation whatsoever to Maeterlinck), will be brought to America for appearances in leading cities, according to S. Hurok, New York concert manager.

For the past ten years this company has traveled through Europe, winning success for its originality. The troupe, composed of about fifty actors, singers, dancers, comedians and scenic experts, originated in the Imperial Theatre of Moscow, as did the Chauve Souris before them. M. Yuzhny has devised six different programs, which include various exotic, colorful and amusing sketches, embodying folk songs of several types, Cossack songs, Volga boat songs and Causasian melodies.

There is a "barrel organ" number, an act which recalls the period of Catherine the Great, a scene, "The King Called for His Drummer," in which the actors resemble court cards and illustrate the story of an old French ballad, and many others. A Gypsy Chorus is one of the features which has won popularity in Europe.

Settings Exotic

Stage settings are striking and original, and create the element of fantasy which permeates the entire performance.

Mr. Hurok will probably introduce the revue first to Canada in Quebec, after which it will be brought direct to New York and then taken to the other centres of the country. Bookings will be made through the National Broadcasting Company's Artists Service.

LOUISVILLE CONCERTS

Jeannette Vreeland Heard in Recital—"Roxy's Gang" in Visit

LOUISVILLE, March 5.—The principal musical event of the latter part of February was the recital by Jeannette Vreeland, soprano, at the Woman's Club. Before a large audience she gave an aria from "Il Re pastore," by Mozart; songs by Weingartner, Schubert, Ravel, Duparc, Fauré, Saint-Saëns, Head, Bax, Barnett, Ganz and Park, with Thomie Prewett Williams at the piano. Miss Vreeland was presented by the Wednesday Morning Musical Club.

In its regular educational series of concerts, the Y. M. H. A. Orchestra, Joseph Horvath, conductor, gave a program devoted to works by Smetana, Goldmark, MacDowell, Brahms, Grieg, Dvorak and Borodin. The orchestra was assisted by Marret Saverne, harpist, who played a Chorale and Variations, by Widor. The speaker for the evening was E. A. Jonas.

On a recent Sunday afternoon and night "Roxy" and his Gang made two appearances in the Memorial Auditorium. The group included an orchestra of seventy, a chorus, the Roxy Male Quartet, Beatrice Belkin and Mme. Ernestine Schumann-Heink.

KATHARINE WHIPPLE DOBBS



Maurice Goldberg
Scenes from the Russian Revue, "The Blue Bird," Which Comes to America Next Season: Above, A Typical Moment of Fantasy; Below, a Drawing to Illustrate "Soldiers on Leave"



PACIFIC UNION COLLEGE CHORUS TO MAKE TOUR

Organization Carries Novel Resonator to Be Installed on Stages with Defective Acoustics

ANGWIN, CAL., March 5.—The A Cappella Choir of Pacific Union College will make its third state-wide tour during the month of March. Under the baton of George W. Greer, the group will give over twenty concerts in ten days, in cities and towns in the southern part of the State. Capacity audiences are already assured for all performances.

The A Cappella Choir makes two tours each year. In the Fall the northern part of the State is traversed, and in the Spring southern cities are visited. The choir travels in its own motor coach. A feature of the traveling equipment is a collapsible and portable resonator for use on stages where drapes and scenery cause a considerable loss in tone intensity and volume. This resonator is made of quarter-inch veneer pine, semicircular in shape with oval top. The walls mea-

sure six feet six inches, the height is eleven feet and the circumference of the circle twenty-eight feet. The interior is painted to represent the interior of a cathedral, to give a proper background to the vested choir. The structure fits on top of the motor coach when on tour.

Pacific Union College is situated on top of a mountain, near the town of St. Helena, eighty miles from San Francisco. Noah E. Paulin is director of the music department, in which George W. Greer has charge of the voice and chorus departments and Gilmour Macdonald of the piano work. Mr. Greer offers two choral courses, the oratorio chorus, the membership of which averages 130 and which presents the "Messiah" each Christmas and another work in the Spring, and the A Cappella Choir with twenty-six members and eight substitutes. The latter group has broadcast eleven programs over the largest California stations, including two coast network programs. The group is now considering a contract for a nation-wide series of programs. Only religious music is presented on these programs.

INDIANAPOLIS MEN GIVE NATIVE WORK

Minneapolis Forces Heard in Visit—Notables in Recitals

INDIANAPOLIS, March 5.—The third concert of the Indianapolis Symphony, conducted by Ferdinand Schaeffer, was given on Sunday afternoon, Feb. 22, in Caleb Mills Hall. Opening the program with "Les Préludes" by Liszt, the orchestra played the "Surprise" Symphony of Haydn, the Waltz from "The Bat" by Johann Strauss, the Hungarian March from "Damnation of Faust" and excerpts from the opera "Benvenuto Cellini" by Berlioz.

A novelty was "Native Moods" by Frederic Krull, an Indianapolis composer. The work, in three parts, "Tranquil Trail," "Moonset" and "Tomahawk," was well received. The audience in its applause showed appreciation of the efforts made by the members of the orchestra in establishing an organization of its kind on a cooperative financial basis.

Grete Stückgold, soprano of the Metropolitan, was soloist with the Indianapolis Männerchor on Feb. 23, assisting the male chorus in its mid-Winter program. Mme. Stückgold sang delightfully lieder by Schubert, Hugo Wolf and Richard Strauss, and a concluding group of folk-songs. She was well supported by Thomie Prewett Williams at the piano. The male chorus, under Karl Reckzeh, sang exceedingly well a cappella works by Koellner, Zilcher, Hansen and Juengst, giving several encores.

Minneapolis Symphony Heard

The Minneapolis Symphony, under Henri Verbrugghen, scored a success in an excellent program at English's Theatre on Feb. 17, the third event of an evening subscription series arranged by the Martens Concert Bureau. The program was made up of the Prelude and Fugue in C Sharp Minor of Bach, Beethoven's Seventh Symphony, "Death and Transfiguration" by Strauss, the much-heard "Bolero" by Ravel and the Prelude to the third act of "Lohengrin."

Paul Kochanski, violinist, displayed his virtuosity in a program played at Caleb Mills Hall on Feb. 16, presented by the Civic Music Association. The large audience applauded the violinist's superb ability, as shown in the Concerto in A Minor of Vivaldi, works by Dohnanyi, Bach, Paganini and Wieniawski, and his own composition, "Flight." Several extra numbers were added. Pierre Luboshutz provided excellent accompaniments.

The Indianapolis Matinee Musicale presented Lucia Chagnon, soprano, in a recital on Feb. 16. Miss Chagnon won the approval of audience for her singing of arias by Mozart and Gluck, and songs by Fauré, Ravel, Jensen, Sibelius, Grieg, Kramer, Walter Golde and Gabrielowitsch. Mrs. Wellington Smith was a splendid accompanist.

PAULINE SCHELLSCHMIDT

Hart House Quartet Making Tour

The Hart House String Quartet recently completed a three weeks' tour of the principal cities in Ontario, Canada. The quartet will give a Mozart and Beethoven program in Toronto, prior to leaving for a coast-to-coast tour, which will occupy the players until May 1.